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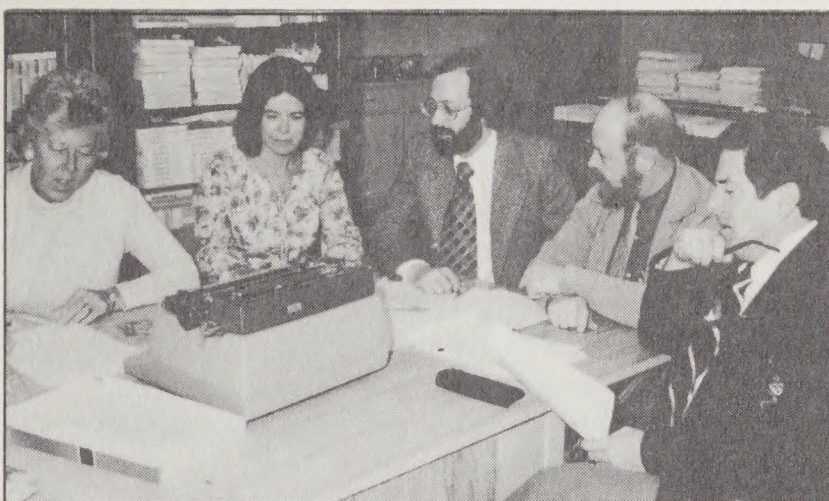
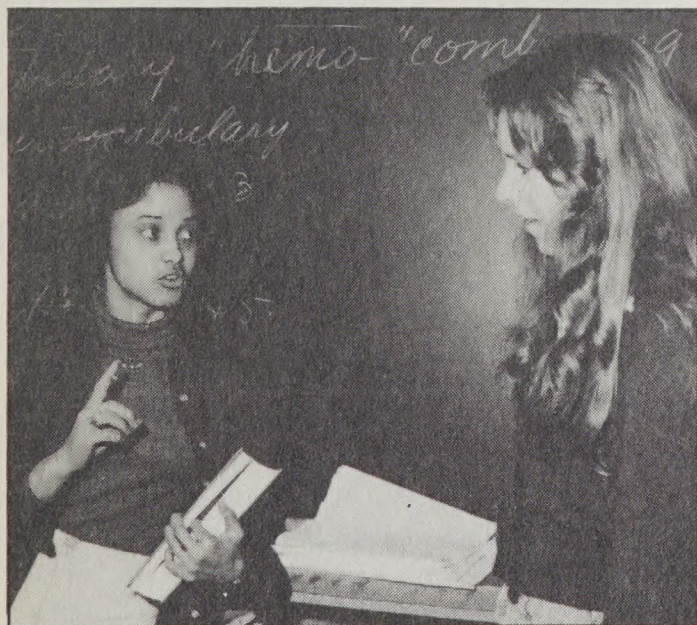
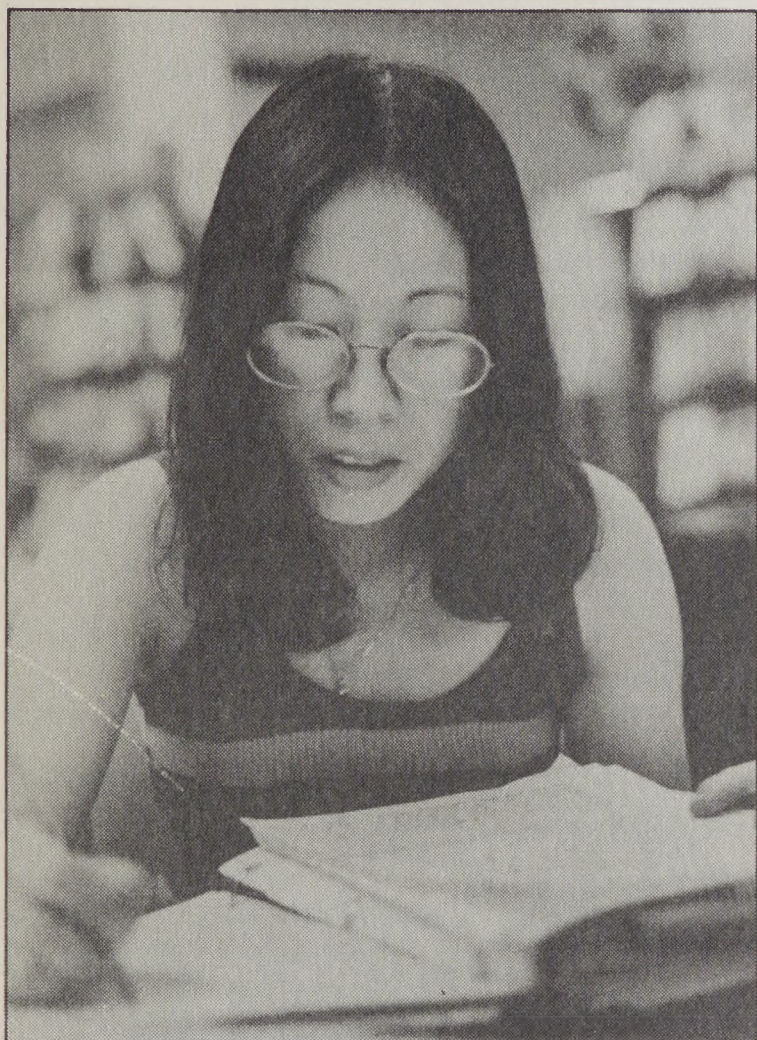
Ministry
of
Education

Authorized by the
Minister of Education
Hon. Thomas L. Wells

Curriculum Guideline for the
Senior Division

ENGLISH

1977



Acknowledgements

The Ministry of Education wishes to acknowledge the contributions of the following who participated in the development of the Senior English Guideline in various capacities: (a) as members of the Input and Writing Committee; (b) as members of the Advisory and Validation Committee, and as interested educators making individual contributions.

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The Ministry expresses its appreciation to all boards and principals of schools who released staff members for participation in the development of this guideline and, in particular, to those boards whose teachers worked for a considerable period of time as writers.

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Part One: Policy

Introduction

One of the purposes of this policy statement is to provide a set of principles upon which teachers and other educators can base decisions in terms of identified priorities, aims, standards, and general expectations for English courses in the Senior Division. Another purpose is to reaffirm many of the principles and approaches that underlie the two documents now superseded, *Curriculum RP.S4/1964* and *Curriculum S.4(13)/1968*, and at the same time to reinforce the important role that local curriculum development has assumed in recent years as well as some of the commendable innovative approaches that have evolved. Since 1964, several factors, including new patterns of school organization, innovative approaches to curriculum development, and varying influences in society, have resulted in many changes in Senior Division English courses. These courses need to be re-examined in the light of the curriculum policies and priorities described in this guideline.

The increasing complexity of modern life and technology, the larger numbers of students receiving post-secondary education, and the demands of business and industry for employees who can communicate effectively, all point to the need for a strong English program. A Senior Division English course will include integrated approaches to writing, language study, and literature. In schools where the study of language and literature has been maintained within each course, this emphasis will pose no problem. In other schools, a review of the English curriculum in the light of this guideline will indicate the need for some course modification and a re-appraisal of priorities.

A wide range of interests, goals, and past achievements is to be expected of students entering the Senior Division. Although most students already have some grasp of the fundamental principles of expression, both in speech and writing, all will profit from an opportunity to refine and sharpen their powers of written and oral expression. Increasing maturity will allow them to respond with growing understanding and discrimination to the writing and speech of others. This maturity can be fostered in an environment where clarity of thought and depth of perception are stimulated, and where self-evaluation, peer evaluation, and teacher evaluation serve to guide and develop the students' growing powers of judgement and expression.

A cohesive English program focuses on the needs of individuals as well as the needs of the society to which they belong. The challenge for local curriculum development, therefore, is to blend the core requirements for student learning in English courses as defined by this guideline in a way that reflects the abilities and aspirations of the students, the interests and ideas of the teachers, and the expectations of the community.

Rationale

It must not be left to chance that secondary school students acquire a deep understanding and appreciation of English language and literature.

Schools must help students to develop effective communication skills in the English language, to sharpen the ability to listen and to view with discrimination, to learn how to organize ideas in a logical manner, and to communicate clearly and effectively with others in writing and speech.

The ability to express oneself effectively in speech and writing is a major source of power throughout life and helps one to cope with reality, learn and strive to accomplish individual goals, and meet occupational and social responsibilities.

As the record of life and experience, the many forms of literature and language communicate what men and women have experienced, enjoyed, suffered, hoped for, achieved, and failed to achieve. *In addition to its study as a work of art, literature should be viewed as a subtle and powerful force in shaping the thinking of its readers and in building character.*

The core of the English curriculum is reading, writing, speaking, listening, and viewing, and it is upon this foundation that courses should be based. The whole of education is a continuum, with the overall objectives of the Senior Division not fundamentally different from those of the Intermediate, but greater in scope and challenge.

A central aim of education is the development of language proficiency and writing ability to the highest possible level. Since language is the common medium of instruction, emphasis should be placed throughout the total curriculum on the student's effective use of language. All teachers in a school have a responsibility in the achievement of this major goal.

There are important things in the life of the nation that cannot be weighed or measured. It is the intangibles which give a nation not only its essential character but its vitality as well. What may seem unimportant or even irrelevant under the pressure of daily life may well be the thing that endures, and may give the community its power to survive.

— The Massey Report

Language Learning Across the Curriculum

The learning of conventional forms of expression takes place when students work on writing assignments in subjects such as English, Geography, History, Mathematics, and Science, especially when the teacher pays close attention to the appropriateness and accuracy of the student's use of language. By marking for expression as well as content, teachers in all subjects can point out to the students that precision in usage, spelling, and grammar is essential to clear communication of any kind.

In all subject areas, the use of language involves the student in the formation of concepts, the exploration of symbols, the solving of problems, the organization of information, and interaction with his or her environment. Teachers need to recognize and reinforce the central role of language in this learning process. Also, since language is central to the students' work in all disciplines, teachers of English are encouraged to co-operate, where appropriate, with teachers of other subjects in planning interrelated topics, lessons, or units of study.

Language is acquired as a conscious and subconscious pattern of interacting skills and abilities which reflect in their growth the student's unique aptitudes and experiences in thinking, speaking, listening, viewing, reading, and writing. Language proficiency develops when the individual is involved in the use of language to explain relationships, compare alternatives, suggest hypotheses, predict probabilities, justify conclusions, plan projects, collaborate on agreed tasks, act out dramatic roles, interpret attitudes and feelings, and express imaginative experiences.

Attentive listening is an active process that requires the student to develop sensitivity, discrimination, selective memory, and language proficiency in interpreting elements of speech such as intonation, stress, pitch, diction, and style of expression. The teacher's role is to provide a learning environment which involves the student in this level of perceptive listening. It follows that the teacher's own oral expression must serve as a model for the students.

Reading is the process by which a combination of interrelated skills operate to enable the student to understand the writer's purpose, ideas, attitudes, motivation, and writing techniques. In every subject area, reading proficiency increases as the individual learns to apply the reading skills appropriate to the purpose and the nature of the material.

When reading specialists give specific developmental reading instruction, definite steps should be taken to ensure the transfer of new reading abilities to all subjects studied. Otherwise, a split will develop between the specialized reading program and the other subjects of the curriculum. With most students, improvement in reading abilities is accomplished more effectively through the integrated learning activities of the regular English program than through the segregated teaching of isolated skills.

Extensive and constant practice in writing, combined with varied methods of encouragement and critical guidance and the perceptive study of a wide range of reading materials, can provide a significant base for the development and growth of writing proficiency. Writing should be approached as a creative and worthwhile form of self-expression, rather than a mechanical exercise.

Appropriateness in expression is determined to a large extent by the nature of the material, the character of the audience, and the purpose of the communication. When evaluating precision in vocabulary, grammar, punctuation, structure, and style, appropriateness in language usage should be taken into account.

The study of language should encourage students in the continuing process of self-development. Their ideas about language and their habitual patterns of expression influence their perception of the world and how they respond to their environment. Language proficiency and understanding equip the student with the ability to perceive life realistically and therefore to cut through the limitations imposed by the stereotyping of the sexes, discrimination resulting from creed, class, and colour, and the inability to communicate. Teachers should endeavour to establish the understanding that the habits of reading, thinking, and study provide the individual with a means of rewarding personal development throughout life.

The unique significance of the study of English will never emerge if it is thought of simply as one subject among others. Rather is it the instrument and pre-condition of all intellectual progress, entering into education at every point, and inescapably the concern of every teacher. It matters supremely to the individual, for to be less than fully articulate is to suffer some arrest of development and some diminution of powers. It matters no less to the community, since the continued health of democracy depends on a widely-diffused ability to use and understand words – and to be proof against their misuse by others.

— Excerpt from the 1947 Scottish Report on Secondary Education

Aims

Six general aims form the basis for the English program in the Senior Division:

1. To promote the students' appreciation and enjoyment of literature and language.
2. To develop language proficiency.
3. To broaden the students' knowledge of literature, both past and present, and to deepen their insight into different cultures as expressed through a variety of literary genres.
4. To increase the students' understanding of and ability to apply the principles and processes by which language operates.
5. To foster the students' awareness of the concept of Canadian identity, and the diverse values of the racial and cultural groups that have contributed to our literature.
6. To encourage the use of language and literature as a means by which the individual can explore personal and societal goals, and acquire an understanding of the importance of such qualities as initiative, responsibility, respect, precision, self-discipline, judgement, and integrity in the pursuit of goals.

Six Specific Objectives for the Senior English Program

1. *To increase the students' ability in using language to think.*

The program should help the students to:

- differentiate between opinion and fact, and analyze what is being communicated;
- make inferences and develop logical trains of thought;
- discern illogical and biased devices of communication, and increase their insight into the ways in which emotions affect thought;
- become aware of the effect of word choice and image and the various forms of literature and the media on thinking;
- appreciate the nature and purposes of different types of thinking, such as convergent, divergent, and imaginative;
- research, organize, evaluate, and synthesize information in order to apply newly-acquired knowledge;
- determine appropriate criteria for the purposes of evaluation.

2. *To develop the students' ability to write.*

The program should help the students to:

- express ideas clearly, logically, and concisely;
- build their vocabulary, and choose words with precision and sensitivity;
- punctuate appropriately and spell correctly, and apply the principles of language usage;
- infer principles of language structure from personal writing and literary models;
- plan the format for a first draft;

- structure sentences effectively, using various techniques for emphasis, and write paragraphs that are unified and coherent;
- organize material for a specific audience, and maintain a consistent point of view;
- use with reasonable skill and confidence several written forms such as exposition, narration, description, fictional autobiography, editorial, letter, personal and literary essay, dramatic dialogue, paraphrase, précis, résumé, and report;
- employ established procedures for proofreading and revision, such as clarifying, rewording, restructuring, highlighting main ideas, deleting, reorganizing, making transitions more skilfully, and correcting errors;
- express imaginative thoughts and emotions in poetry and in creative passages of prose.

3. *To improve the students' ability to read.*

The program should help the students to:

- enjoy uninterrupted, sustained, silent reading in order to make reading a lifelong habit;
- interrelate the reading of literature and personal experience;
- discriminate between the kinds and quality of reading materials;
- determine the main idea and recall details relevant to the idea and the purpose of the material read;
- derive the implied meaning from the context clues;
- identify the writer's intentions;
- discern the characteristics of factual and persuasive writing;
- use reference materials purposefully;
- increase their reading rate and comprehension, and vocabulary;
- recognize that different purposes and materials require the application of different reading methods.

4. *To improve the students' ability to speak.*

The program should help the students to:

- appreciate the close link between effective speaking and listening;
- increase their speaking vocabulary, pronounce accurately, and enunciate clearly;
- articulate ideas and feelings with clarity and conviction;
- speak informally without using words carelessly in order to convey the meaning clearly;
- organize and present ideas and information, using a level of language appropriate to the audience and the occasion, depending on whether the purpose is to inform or to persuade;
- practise the techniques of voice control and projection;
- develop reasonable skill and self-assurance in different speaking formats, prepared or spontaneous, through participation in lectures, debates, interviews, panel discussions, dramatic presentations, seminars, and other such activities;

- develop poise and precision in oral expression through the use of various types of audiovisual equipment;
- co-operate with others through discussion and preparation of a group project.

5. *To heighten the students' ability to listen.*

The program should help the students to:

- listen attentively and respond sympathetically yet critically;
- determine the speaker's main thought and point of view;
- extract the main concepts and the pertinent details from a speech or media program;
- perceive the emotion and intention of the speaker;
- identify inconsistencies in reasoning and false logic in persuasive speaking in the form of contradictions, generalizations, and factual errors;
- appreciate the close link between viewing and listening;
- recognize the techniques of emphatic assertion and subtle persuasion employed by the media, and their effect on the emotions and mind;
- analyze and organize ideas from a speech or other spoken communication for the purpose of reporting and learning.

6. *To enhance the students' ability to appreciate.*

The program should help the students to:

- derive enjoyment from literature and language;
- develop discrimination and literary judgement through extensive reading of literature, both past and present;
- deepen their emotional sensitivity to the rhythms, patterns, moods, and visions of literary works;
- develop their understanding of life, identity, purpose, and self-worth through the study of language and literature;
- understand Canada's broad cultural heritage, and peoples belonging to social and cultural groups other than their own;
- use language and literature to explore intellectual, moral, and social values;
- value the power of literature and language in providing vicarious experiences;
- conceive of learning as a lifelong experience in which language and literature play a major part.

. . . the end of literary study is not admiration of something remote, but the recognition that it corresponds to something within ourselves.

— Northrop Frye

The Design of Senior English Programs

The following terms apply to credit courses in English for students taking the minimum number of English credits for diploma purposes as outlined in this section.

The term “core” as applied to the English program refers to the *essential parts* of the program based on the *general goals* and the *course requirements* as stated in this guideline. It is not meant to prescribe all components of the program since *provisions can be made only by the classroom teacher and the schools concerned to meet the particular needs, abilities, and interests of all students*.

The term “balance” as applied to the English program refers to the emphasis given to the essential elements of literature, writing, and language study as stated in this guideline. A balanced program avoids a narrow emphasis, for example, on only one literary genre, or on the study of the fundamentals of usage without sufficient attention to regular practice in writing.

“Integration” is a process whereby the teacher helps the students to see the study of English *as an interrelated whole, rather than a series of isolated elements*.

General Principles of Course Design

In moving to a core curriculum, the Ministry is taking a *balanced* position considered to be in the best interests of the young people of Ontario. This guideline is designed to provide specific direction to teachers concerning the core of the Senior English program on the one hand, and, on the other, to give teachers responsibility in shaping the quality of teaching and learning. A core program and flexible design are essential if we are to meet the individual needs of the students in our schools.

The objective is to ensure that every student receives a solid grounding in communication skills and the basic concepts of writing, language study, and literature. Students in the Senior Division need to develop the proficiency required to express themselves clearly and logically in speech and writing. Closely related is the students’ need to read with discrimination and enjoyment, and to develop an appreciation of great literature, both past and present. In an integrated approach, students will benefit from a study of the principles of effective writing and the conventions of language, including the fundamentals of usage, sound sentence and paragraph structure, grammar, spelling, and punctuation, appropriate to different needs and abilities at each level.

Senior English courses should involve the consolidation and extension of a developmental program of English, with each year’s work planned in the light of the previous year’s program, and increasing in scope and challenge. The study of English as an integrated process is concerned with the reading of literature, speaking, listening, viewing, writing, and language study in relation to one another, rather than to any one of these in isolation.

A. Mandatory Credit Courses in English

Mandatory credit courses in English for students taking the minimum number of English credits for diploma purposes *during the first two years of the Senior Division* will include:

1.
 - a) The study of novels, short stories, essays and other prose, poetry, and plays. A balanced program will consist of a minimum of three of these five genres in each of the first two senior years, and during these two years, all five genres must be covered. In the grade 13 year, three or more genres should be covered. Works ought to be chosen for their quality and appropriateness to the learners at each level, and should include literature from the past and present, some of which should be Canadian.
 - b) The practice of the principles of effective composition in a diversity of writing styles for a variety of purposes.
 - c) The study of the conventions of written language including the fundamentals of usage and grammar as they relate to writing, correct spelling, punctuation, and effective sentence and paragraph structure, *appropriate to the needs and abilities of the students at each level, such as the basic, general, and advanced.*
2.
 - a) In each English course in the Senior Division, writing and language study should be a substantial part of the program, *at the minimum one-third*. Where this proportion represents an increase over current practice, some adjustment will have to be made in other parts of the existing programs.
 - b) A variety of methods of evaluation by both the teacher and students should be used. Encouragement and guidance by the teacher will assist each student to reach the best standard of oral and written expression of which he or she is capable.
 - c) Competence in language should be developed through its purposeful use, not through the working of formally-taught exercises divorced from the context of a writing program. Regular, well-planned practice in writing for every student with the guidance and encouragement of the teacher is the process by which skill in written English can be developed. With teacher guidance, students learn punctuation, spelling, and grammar through writing and the study of good writing.
 - d) Systematic planning of the course for each grade is necessary to ensure a logical progression in areas of English which carry on from year to year and to avoid repetition except for purposeful review and individual remedial work.
3. In mandatory credit courses in English, the requirements specified *may include* at the teacher's discretion the use of a reasonable proportion of instructional time for any one of the following: units on the media; the study of a particular literary genre or a current issue or theme; special emphasis on expository or creative writing; student research, independent study, or small-group projects on topics of the students' or teacher's choice.
4. Before enrolling in a mandatory course in English at the next grade level, a student should have reached a standard of achievement considered satisfactory by the school and board concerned.

B. Second Credit Non-Mandatory Courses in English

1. Second credit non-mandatory courses in English for students taking additional credits over and above the mandatory English courses for diploma purposes may include:
 - a) The study of literature and language as used in the media such as films, television, radio, tape recordings, records, magazines, and newspapers.
 - b) The use of the community beyond the classroom to develop the students' ability to write reports and impressions based on field trips and contacts with knowledgeable people in any field of endeavour.
 - c) An intensive study of a single literary genre, such as drama or poetry.
 - d) A special intensive program in expository and creative writing.
 - e) A course on a special topic such as women in literature, the many faces of heroism, youth and age, satire in literature and the media, children's literature, and Canadian literature.
 - f) A research project or independent study contract designed and carried through by the students under the guidance of the teacher.
 - g) The study of the basic principles of the English language including such topics as: its nature, function, and forms; the elements of its structure; the evolution from its historical roots to its present global status; the regional and social dialects of Canadian English; the differences in spoken and written language; the principles of usage; and the basic elements of semantics.
2. In the second credit non-mandatory courses in English, in whatever type of special study the students are involved, oral and written work and language study related to the needs of the students must be a required component of the program.

A pupil from whom nothing is ever demanded which he cannot do, never does all he can.

— John Stuart Mill

C. The Honour Graduation Year

Aims

The program should help the students to:

- develop increasing appreciation and enjoyment of literature and a lifelong friendship with books;
- exercise discrimination and sound literary judgement through the study of plays, poems, novels, short stories, and other prose works of high quality, both past and present, and including Canadian literature;
- explore the interpretations of nature and society offered by literature, and examine the ways in which these interpretations apply to the individual as a significant and socially responsible person;
- acquire the capabilities to achieve success in post-secondary education studies and future careers;
- increase their facility in various kinds of writing through reading, observation, imagination, and practice;
- develop their skills in discussion and argument in order to recognize and employ various points of view;
- become more aware of accepted usage in spoken and written English;
- discover and discuss techniques, ideas, and principles illustrated in the works read;
- consolidate the habit of reading a variety of literature including magazines, periodicals, and newspapers, which the limits of time exclude from the course;
- view films and television programs with discrimination;
- become more knowledgeable about the nature and function of language.

1. Level of achievement in the grade 13 English program

The grade 13 English program requires the completion of a course of study at a level of achievement that can reasonably be expected of students at the end of their Honour Graduation year. Students preparing for post-secondary education should be expected to develop the abilities and maturity required to cope successfully with post-secondary academic studies. Students planning to enter the world of business or industry should be expected to reach the level of language proficiency and maturity required to learn on the job and to meet successfully the responsibilities and opportunities of citizenship and leisure. The grade 13 program should challenge all students to develop their potential to the highest possible level.

2. The grade 13 English program

a) *Literature*: The grade 13 course in English will include the study of a minimum of three of the five genres as stated in section A.1. (page 11) *Mandatory Credit Courses in English*. The works studied should include authors who have made major contributions to literature of the past and present. Canadian authors should be well represented.

If a program of intensive and extensive study is planned, the pattern of emphasis might be as follows:

Intensive study which would involve close reading of significant passages, an analysis of fundamental techniques and themes, and the use of varied approaches to foster an understanding of the artistic merit and significance of the work being studied.

Extensive study which would involve a less thoroughgoing analysis of works chosen to complement the major texts. The study may be a comparison of the similarities and differences in technique, genre, or theme between this additional reading and the major texts. Selections for intensive study might include at least one example of a lighter work by way of contrast.

b) *The writing program*: At least one-third of the time for English should be devoted to writing and language study. Students should write expository essays of reasonable length that develop from study and discussion of the works read, and a regular series of other writing of different types. These may spring from the students' reading in English and other subjects, or from their experience, imagination, and interests. Examples of current writing styles can be drawn from reputable periodicals and magazines.

c) *Language study*: Continuous emphasis should be given to precision and clarity of expression, the effective choice of diction and sentence structure, and appropriateness in idiom, language usage, punctuation, and spelling.

Teachers who wish to pursue studies on the history and nature of language and the relationship of language to literature through such avenues as semantics and linguistics are encouraged to do so. Such studies should be kept in proportion to the time available for both literature and language study.

Students who take a second credit course in English at the grade 13 level could pursue an in-depth study of the nature of language as suggested in section B.1. (page 12) *Second Credit Non-Mandatory Courses in English*.

3. Reading and other cultural activities

In addition to the main course requirements, the student should be expected to read, as widely as time permits, works of various types and merit, either for specific projects or for the extension of experience and the enjoyment of literature.

Students should also have every opportunity to hear speakers, lecturers, poets, authors, actors, and men and women from different professions that interest them. They should be encouraged to attend or view live presentations of plays, lectures, and other cultural and intellectual events. Full use can be made of the related audiovisual and media material available.

4. Independent study

Each student will pursue some form of independent study with guidance from the teacher. The teacher might help students to make a list of suitable primary source books and secondary critical or biographical works, and require oral and written reports or other presentations.

Suggestions:

a) The student could examine two or three major works in Canadian literature and analyze their significant qualities.

- b) The works of a single author, or a selection of his or her works, might be read and studied intensively. The student's interests and preferences should enter into the selection, although the choice of author should be mutually agreeable to the student and the teacher.
- c) The student might examine works parallel to one or more of those studied in the course, and observe relationships, or compare the works of two authors not studied in the course to discover the similarities and differences in their ideas, approach, conventions, style, and impact.
- d) A number of plays from different periods might be examined in the light of changing theatrical conventions and the stage limitations of the times.
- e) The student might choose representative works of a group of authors or dramatists classified under one period, such as Classical, Romantic, Victorian, or Twentieth Century, and observe the central ideas and characteristics of the period.

D. English for Different Levels and Programs

Many of the aims will be similar for all English programs offered at the secondary school level. Other basic decisions will vary according to the program and the organizational approach used in a given jurisdiction. The number of levels of difficulty offered in school programs varies from school to school. Such programs and/or levels may be looked at in different ways, such as:

- the basic level and/or the occupational level
- the general level and/or the business and technical level
- the advanced level, the enriched level, and/or Honour level

It is possible for a core of elements to be common and to be included in all course levels. At the same time, appropriate allowances must be made so that courses of varying levels of difficulty may be offered in order to accommodate the needs and abilities of all the students in a school. General-level students, for example, require regular practice in writing and speaking, evaluation, and experiences with literature appropriate to their abilities and interests.

In the light of this requirement, one of the main responsibilities of a department head of English and his or her staff is to draw up suitable goals and aims for each level of the English program in the school, consistent with the principles stated in this document.

At any grade level, there will be a range of ability as well as a range in achievement, insight, and power of communication. Some students will not have mastered the fundamentals of language usage and sentence structure by the end of the Intermediate Division and teachers will, therefore, build into their courses provision for further practice in the skills studied in earlier divisions. On the other hand, gifted students may be ready for areas of study beyond those usually expected of students in the first two years of the Senior Division.

Part Two: Resources

Suggested Practical Lesson Units

The Application of the Principles of Course Design to the Building of Integrated Lesson Units

This section is designed to provide suggestions for the integration of literature, language study, and writing in a series of lesson units. The kernel ideas are intended to serve as starting points from which the individual teacher can build lesson sequences suited to the program structure of the school concerned.

This section also includes suggestions for teachers of business and technical English courses, and for teachers of vocational and occupational English courses.

The concluding suggestions on the evaluation of writing and program evaluation provide assistance to the teacher in planning integrated approaches to the improvement of the students' work.

A. Literature	Language Study	Writing
1. Read a short story, and a radio, television, or film script based on the story.	Study the ways in which the change in the medium affects: – the form and style of expression – the presentation of descriptive passages – the compression or expansion of the original version	Working in small groups, select the key scene of any short story. Translate this scene into a radio or other type of script.
2. Compare two newspaper editorials written from different viewpoints on the same topic, examining them for their power to persuade.	Analyze the methods by which the authors establish their respective viewpoints, and the rhetorical devices and choice of language by which the authors sway the reader.	Write an editorial for the school publication or a class newspaper on a current issue.
3. Select a well-written published essay for reading and intensive study.	Choose several paragraphs from this essay and examine specific ways in which effective paragraphs are developed. Also, examine a variety of forceful sentence structures to determine various ways to express ideas with emphasis.	Apply the principles of paragraph development and sentence structure to other sections of the same essay, and prepare a written analysis.
4. Examine the format and style of a professionally-written report.	Analyze and discuss the language and objective viewpoint characteristic of a report.	Research and prepare a short report on one of a selection of assigned topics.
5. Study two or three myths.	Build a list of modern words which are based on legends and characters from mythology.	Devise a modern myth explaining a scientific phenomenon like magnetism or electricity.
6. Examine several short poetic forms, such as the Japanese haiku or tanka.	Discuss the characteristic structure, the power of connotation, and the symbolism in each form.	Compose a short poem, and illustrate it with original artwork or appropriate magazine pictures.

B. Writing	Language Study	Literature
1. Describe your personal response to an animal, insect, bird, fish or reptile.	Examine the diction for its power to convey emotions and attitudes.	Study selected passages, describing an animal, insect, bird, fish or reptile, written by poets and authors.
2. Rewrite a fairy tale from the viewpoint of the villain.	Study the emotionally-charged language of the fairy tale.	Compare fairy tales written by students with the original version to discover how a shift in viewpoint changes the reader's sympathies.
3. Compose a letter to a friend from the standpoint of a character in a novel or a play studied in the course.	Discuss the conversational tone and style of the language in the student-written letters to see how well the fictional character's personality is projected.	Read letters from novels or other sources, and identify the stylistic techniques by which the authors reveal personality.
4. Working in groups, brainstorm imaginative situations involving suspense, and choose the best. Working individually, describe an incident packed with suspense based on the selected model.	Returning to the same group, assess the effectiveness of the language used to create suspense.	Turn to selected examples of well-written suspense stories for comparative study.
5. As a class, select five or six major scenes from a novel studied. In groups, choose one of the narrative scenes and write a dramatic adaptation with dialogue appropriate to the characters.	Exchanging group dialogues, evaluate the suitability of the dialogues to the characters, make notations, and return for revision. Tape, dramatize or videotape one or two of the scripts.	Read a selected television script or short play, and discuss the passages which reveal character most effectively.
C. Literature	Writing	Language Study
1. Read and discuss the content and form of several sonnets.	Choose one sonnet from those studied and rewrite it in prose.	Compare the language of the prose version with that of the poetic version for diction and economy of expression.
2. Bring in a selection of published book reviews for reading and analysis.	Write a book review based on a novel or non-fiction work studied by the class.	Measure the degree of objectivity and bias in a selection of reviews written by the class.
3. Read and study a modern play.	Working in groups, write an alternative ending consistent with the style of the original. Duplicate copies of each group's writing.	Assess the compatibility of the language of the alternate endings with that of the original. As a follow-up discuss the feasibility of each ending.
4. Make copies of several business letters and select the best ones.	Rewrite one of the poorly-written letters, improving the tone, form, and style.	Examine the precision and choice of language in the well-written letters.

D. Language Study	Writing	Literature
1. Rank five or six adjectives ranging from laudatory to critical which describe a well-known character from literature or history.	Compose a descriptive paragraph using the collected adjectives in: – a laudatory to critical order, and – in the reverse order, to observe the shift in the dominant impression.	Study professionally-written character sketches, and analyze the selection and arrangement of adjectives to create a dominant impression.
2. Collect samples of language characteristic of different occupations. Identify the words, idioms, and jargon peculiar to each occupation.	In pairs, write a dialogue between two people of different occupations to examine the problems of communication.	Study printed material pertaining to selected occupations, and study further the language peculiar to each.
3. Analyze satire in a sight passage, observing the techniques by which it ridicules and entertains.	Using the same techniques, write a satire on any chosen topic.	Bring individually selected examples of satire written by professional writers for class appreciation.
4. Choose a commonly-used verb such as "say", and brainstorm a collection of synonyms such as "murmur", "intone", "shriek".	Write a dialogue based on conversation overheard in such places as a school cafeteria or airport, using vivid alternatives for the verb "say".	Research from literature the dramatic and precise use of the verb "say" in as many forms as possible.
5. Observe examples of faulty pronoun usage from student writing to demonstrate the resulting ambiguity and misunderstanding. Discuss and correct a few of the examples.	Rewrite the remaining examples correcting the pronoun errors.	Read one or two selected passages from literature, noting the author's precise use of pronouns. Underline the pronouns in preparation for class discussion of their usage.

The Study of the Conventions of Written Language

The study of the conventions of written language in the Senior Division should include the fundamentals of usage, grammar, punctuation, spelling, and sentence and paragraph structure, appropriate to the needs of the students at each level. By the time the work of the Intermediate Division has been completed, students should have a reasonable grasp of these conventions and be able to apply them in their writing. For students who have not yet reached an acceptable level of achievement, continued study of the fundamentals will be necessary before they can cope successfully with the more advanced study of language and paragraph structure at the Senior level.

In the Senior Division, students should become more knowledgeable about basic grammatical constructions and conventions in usage as observed by people in business and the professions. They also need to increase their ability to select the acceptable forms of usage to express their thoughts in a style and format chosen to accomplish their purpose.

The study of suitable patterns of sentence construction in various contexts, and some understanding of the reasons certain patterns are more effective than others in the context, can serve to free students to write with greater confidence. Whether they are analyzing selected paragraphs from well-known authors or their own writing, the need exists for a specific "language" or terminology to study and discuss language. A set of terms to discuss language increases the student's ability to think more precisely about ways in which to write more effectively and accurately in the style selected.

One of the major purposes of secondary education is to develop the students' ability to write expository prose. Universities and colleges consider proficiency in writing expository essays and reports central to academic success in these institutions. The business world and the

professions require competency in expository writing, which is the form of expression most commonly used in correspondence, memoranda, records, summaries, critical reviews, minutes, and reports. For a well-rounded program in writing, however, it is understood that students should be given many opportunities to engage in personal and creative writing as well.

A grammar of fundamentals and a set of basic terms appropriate to the needs of the students at each level are useful tools by which teachers can extend the language competency of their students. For example, basic grammatical terms provide an efficient way to describe the parts of a sentence and their relationship within a sentence. The logic of subject-verb agreement, the sequencing of tenses, the subordination of some clauses to principal clauses, the unambiguous linking of pronouns with their antecedents and referents, the completion of prepositions by the objective forms of pronouns – all require a generally accepted terminology if they are to be discussed.

The statements in the above paragraph should not be interpreted to suggest that the aim is to teach a comprehensive system of formal grammar to explain all conceivable grammatical patterns in the English language, or to analyze all possible errors and deviations from standard usage in student writing. In fact, over-emphasis on the teaching of formal grammar can be a hindrance to the student in the development of writing proficiency for several reasons. Most grammatical systems, including many of the new schools of linguistics and syntax, are so complex that students find it difficult to apply the principles with any benefit to their writing. It is also a well-known fact that many students without much conscious grammatical knowledge are capable of writing prose relatively free from errors. Research has shown that the practice of teaching grammar by requiring students simply to work through a series of mechanical exercises in a textbook results in little or no transfer to proficiency in written expression. Moreover, the isolated explanation of grammatical terms, or the rote learning of formal definitions and rules is largely ineffective. In most cases, the time consumed in the teaching of formal grammar displaces time better spent in writing, individual guidance by the teacher, revision, and the study of the fundamentals of usage as needed to bring about an improvement in the students' writing. Lessons in the fundamentals of grammar appropriate to the needs of students in the various course levels of each grade should demand careful thought and require students to apply the principle under study to their own writing.

In evaluating the students' observance of the fundamentals of grammar to identify their strengths and shortcomings, teachers may find the following procedures valuable.

1. The teacher evaluates a set of compositions noting any freshness of thought, effectiveness in organization and structure, and acceptability of grammar and punctuation.
2. Since this type of detailed evaluation and annotation of an individualized kind requires a good deal of time to complete, the teacher may get double mileage from marking time by planning follow-up lessons in which the compositions become a source of examples of merits and weaknesses in writing. Freshness of thought, clarity and precision in diction, good organization, variety and force in sentence structure, and other merits in the students' writing should always be noted and discussed before the consideration of weaknesses. The response of a student to encouragement must never be underestimated.

3. Examples of weaknesses in structure and usage common to the class as a whole may be transferred to the blackboard, to a duplicating master for multicopying, or to an overhead transparency for projection. These sample sentences may then be examined as illustrations of points. Most students will benefit from this study.
4. In a particular class, the teacher may decide that there is a need for the students to discuss a variety of sentences which exemplify different techniques for expressing ideas clearly, forcefully, and persuasively.
5. Another set of students' sentences compiled by the teacher for discussion may exemplify correct and incorrect use of punctuation in the context of the assignment.
6. A third list of examples may be chosen for a study of the correct and effective use of verbals, and the avoidance of dangling verbals.
7. As a follow-up to this type of evaluation and class discussion, the students may then be asked to rewrite their short essays, correcting errors in grammar and punctuation, and revising their sentences and paragraph organization to make their presentation of views as convincing as possible.
8. On the following day, working in small groups of three to five, the students may compare the original versions with their revised essays to develop some appreciation of evaluation as a guide to improvement in writing.

The Study of Literature to Promote Strength in Composition

Students can learn a great deal about syntax, or the way words are patterned within a sentence to communicate meaning, by examining the sentences of professional writers, and then employing the structural techniques found in them.

For example, the opening sentence from D. H. Lawrence's *The Rocking-Horse Winner* has both elegance and simplicity:

There was a woman who was beautiful, who started with all the advantages, yet she had no luck.

This sentence has a structure that is worth mastering. Students may create a sentence that parallels the structure, although different in meaning. For example:

There was a boy who was intelligent, who made the highest grades in his class, yet he knew no contentment.

By examining such basic structural techniques and using them in sentences of their own, students can add strength and maturity to their style.

Students can also learn in a practical way, rather than through theory, how punctuation works to help make the meaning clear. They may be asked to look back at the two commas in Lawrence's sentence and explain how they help to signal the meaning of the sentence. They may also be asked about the purpose of the single comma in the following sentence, which is the only bit of internal punctuation, but has an important function:

The woman with the pink velvet poppies twined around the assisted gold of her hair traversed the crowded room at an interesting gait combining a skip with a sidle, and clutched the lean arm of her host.

This sentence begins Dorothy Parker's *Arrangement in Black and White*, a satire on relations between two racial groups. The sentence is a good example of a rather complicated verbal design under perfect control.

Students may be asked to compose a sentence using Dorothy Parker's framework. For example:

The boy with the red pants flapping loosely on his thin legs raced across the intersection at an awkward run resembling the lope of a frightened camel, and entered the shabby door of the bar.

The writer uses what has been called the four-way sentence. Such a sentence includes: the identification of the central character; a descriptive phrase concerning him or her; a suggestion of where he or she is; and a statement of what the character is doing when first seen. The following is another example of a four-way sentence:

As Hester separated the slats of the Venetian blind to peer into the street, the sunlight was so brilliant that her eyes winced and the glass in her hand trembled.

Composing a good four-way sentence can sometimes inspire the student to create a whole new story.

The Effects Achieved by the Use of Verbals

Objectives

- To study the effects produced by using verbals.
- To examine the use of verbals in synthesizing ideas and in subordinating one statement to another.
- To integrate the appreciation of literature (especially its stylistic effects), the study of language, and practice in writing.

Discuss the effects achieved by the author's use of verbals in the following selections.

1. Just as he had hoped, the cattle were at the fence, heads pushed far over the wire, tails to the wind. Bess came alertly to life, and as they rode along the fence to the end of the herd she kept making sudden dashes at the cattle, grazing her teeth along their rumps. Up and down the line, Will yelling hoarsely through the wind, Bess biting, wheeling, staggering – but the cattle were numb with cold, and only knotted themselves and huddled tight against the fence.

Sinclair Ross, *Not by Rain Alone*

2. She tried to hold his gaze, but she couldn't manage it. Looking away, she wondered how many millions of others were like them, waiting for war, all over the world waiting with different thoughts for it to come to them personally: to destroy the burden of their own identities, to give them jobs, to cut the umbilical cords that bound them to the past.

Hugh MacLennan, *Two Solitudes*

3. For now, he watched the standing fire – and garbage – wagon horses, his mouth slightly parted in his round and freckled face, savouring the smell of horse, hay, and manure. This was the climax of his travels. That morning he had visited and watched Allie Gatenby working on a kitchen cabinet for Mrs. Baine, the workshop littered with plane shavings, a redolent pot of glue thickly bubbling on the small stove in the middle of the floor. He had watched Milt Palmer cover a rawhide saddletree, had heard a horseshoe hiss when plunged into the round tub outside the blacksmith shop, had seen the shaving of a man, the greasing of a car, the assembling of a threshing machine, and the pasting-up of an Old Stag Chewing Tobacco poster. Not one of these had approached the delight of watching the fire horses at noon drill.

W. O. Mitchell, *Who Has Seen the Wind*

4. Two days after Mr. Bennet's return, as Jane and Elizabeth were walking together in the shrubbery behind the house, they saw the housekeeper coming towards them, and, concluding that she came to call them to their mother, went forward to meet her.

Jane Austen, *Pride and Prejudice*

5. All voting is a sort of gaming, like checkers or backgammon, with a slight moral tinge to it, a playing with right and wrong, with moral questions; and betting naturally accompanies it.

Thoreau, *Civil Disobedience*

6. Leaning against the counter, he unbuttoned his overcoat and asked for a coke. He seemed reluctant to start the ball rolling, although it was not his custom to remain silent very long. He stood there, wiping the neck of the bottle on his sleeve, his cheeks flaming red from the cold, his eyes wandering restlessly about the room. His brow was smooth, but his whole expression was bewildered and unhappy.

Gabrielle Roy, *The Tin Flute*

7. Upon entering the place I found a number of young seamen gathered about a table, examining by a dim light divers specimens of *skrimshander*. I sought the landlord, and telling him I desired to be accommodated with a room, received for answer that his house was full – not a bed unoccupied.

Herman Melville, *Moby Dick*

Follow-up

Where appropriate, the students may revise their writing from time to time, using verbals to achieve an effective style, to synthesize ideas, or to subordinate one statement to another.

Integrating Core Program Materials with Student Projects

Rationale

This unit suggests a practical and clearly organized approach for integrating the core parts of the English program with independent study projects. Through a variety of materials and methods, the student is able to research, plan, and present to the class a project which has grown out of the literature and language study previously covered in the core program.

Motivation for developing and presenting a quality project is based on several factors within the student's control. The student is given the freedom to determine with whom to work, the date of presentation, the topic for exploration from the selection provided by the teacher, the works selected for developing the chosen topic, and the format for presenting the researched materials.

When selecting a topic for in-depth exploration, the students should be able to perceive thematic connections with the core materials and to exercise the skills required for making a clear and convincing presentation. Under the guidance of the teacher, the student learns to work co-operatively in a group over a reasonable period of time to complete a planned project.

Suitable materials

This project unit relies heavily on the core materials selected by the teacher. These materials do not have to be specially pre-selected to provide project themes. Any combination of materials, including short stories, essays, poetry, drama, and novels, both past or present, can provide a sufficient range of ideas from which the teacher and the students can come up with various topics.

Suggested lesson approaches

One or two teacher-directed classroom periods are needed to orient the students to the project part of the program. The privileges of choice in size and membership of the team, date of presentation, topic, materials, and the format of the presentation can be stressed, along with the expectation that the teams will be responsible for organizing and carrying through the project to successful completion.

Students then choose their own teams (two to six members), and dates for project presentations.

The teacher provides the students with a kit containing a contract signature sheet, a reasonably large selection of topics organized around a major idea or theme, an outline of possible approaches and formats for class presentations, and sign-up sheets for student judges and questioners.

The following are sample thematic topics which may be provided by the teacher for application to any combination, number, or genre of the core literature.

1. *Family experiences, past and present, provide a significant basis for explaining a person's attitudes and actions.*

Referring specifically to any of the literature studied, select examples which demonstrate the truth of this statement and present your discoveries to the class. Dramatized key scenes from literature in which the central characters reveal the subtle and not-so-subtle influences of their families might form a part of the presentation.

2. *The Dr. Jekyll-Mr. Hyde character duality is a very popular motif in modern literature.*

By specific reference to the characters in any short story, play, or novel, show how the author has presented the Jekyll-Hyde duality in a convincing and realistic way. One way of dramatizing this theme in a portion of the presentation can be through the use of puppets to act out a skit written by the students.

3. *A person's character, to a greater degree than his environment, determines what happens to him.*

Referring to some short stories or poems, capture the struggle between character and environment as a means of proving your argument. Compose several short poems to reinforce your thesis using the following forms: Japanese haiku or tanka, Korean sijo, or French cinquain. Use whatever audiovisual assistance you wish to present the poems to the class.

4. *You are a woman, you must never speak what you think; your words must contradict your thoughts, but your actions may contradict your words.*

With reference to any plays, novels, or short stories you have studied, point out specific situations which exemplify the stereotyping of the sexes and the role that each was expected to play in the society described. Present your analysis in essay form.

5. *Suffering is the common lot of human beings, and through it, one can become bitter or better.*

Referring to any of the novels or plays studied in class, demonstrate the truth of this statement through a videotape sequence, a series of dramatic skits, a slide-tape show, or a Super-8 film presentation. A class discussion, debate, or quiz on the thesis as it applies to the core literature and to related life experiences would lend suitable reinforcement.

6. *An author's purpose in writing is often to make us see a series of pictures in the mind's eye so that we may experience, however vicariously, a variety of lifelike situations with sincere feeling.*

Plan a presentation which captures the "seeing" and "feeling" of a variety of key situations found in the core literature.

7. *An author tries to communicate what he believes is true about life and human nature. In so doing, all authors teach certain life values.*

Develop and present a simulated radio or television program featuring celebrities or role-played fictional characters from the core literature discussing the validity of this quotation. The rest of the class can be a participating audience.

8. *One can only reach the mountaintop once in a lifetime, if at all; the rest of life is spent in the valleys of routine, everyday experience.*

Present your agreement or disagreement with this statement in an acceptable format. A class discussion or debate referring to the core literature and to personal life experiences can help to determine the validity of this statement.

9. *Selfishness in an individual destroys the possibility for close human relationships.*

Select a crisis scene from one of the novels or stories illustrating the truth of this statement. Write a dramatic script based on the crisis scene and present it by means of audiotape, videotape, or a skit before the class. Following the dramatization, prepare a written analysis of the fictional character's behaviour and its consequences for a panel presentation and class discussion.

10. *Life is full of many ironies – one anticipates one thing and gets another – sometimes for good and sometimes for ill.*

Referring to any selections from the core literature, outline in writing examples of irony as defined in this statement, and show specifically what makes these examples ironic.

11. *The expression of thoughts and ideas through language provides the best basis for developing a clear understanding and appreciation of another human being.*

Referring to a Canadian short story or novel, choose examples of specific thoughts and ideas expressed in words and phrases which help the reader to understand the character and personality of some of the men and women in the story. Present these selected words and phrases to the class on overhead transparencies, opaque projector, or bulletin board as a basis for discussion of the thesis led by the students.

With projects of this nature, several class periods are usually devoted to group preparation: research in the resource centre; teacher-student interviews for guidance in choice of topic, materials, and approach; student writing of scripts and other preparatory materials; rehearsals and polishing up of the presentation.

One class period is needed for the teacher to compile with the class criteria for evaluating the projects. Time is needed for signing up three judges for each presentation date, and three questioners to question in detail those students making the presentation.

Possible follow-up activities

1. When the first few projects have been presented, the teacher and class may wish to evaluate orally their strengths and weaknesses as a means of improving future presentations.
2. Significant student insights, comparisons, and interpretations which have been disclosed in the course of the project presentations may be reinforced and consolidated by further class discussion and/or short written assignments.

3. The teacher may use the presentations as a basis for review or instruction in areas where language usage requires improvement.
4. A representative collection of the best ideas and materials from the projects may be used for a class anthology, bulletin board display, or slide-tape show.
5. Special speakers may be invited to the class or school to speak on some of the issues raised through the project presentations.

Ideas for student evaluation

1. The teacher and students, prior to the presentations, develop a series of criteria for evaluating the projects under two major headings, "Organization" and "Presentation".
2. The three student judges give a written evaluation of each team member following the predetermined criteria, beginning with positive comments, and going on to suggestions for improvements.
3. The marks for each participant as assessed by each student judge are averaged out and may count as fifty per cent of the final mark, with the other fifty per cent assessed by the teacher.
4. The project participants are given the collected evaluation sheets (the teacher's plus the three judges') for careful perusal the following day. The teacher may offer helpful comments at that time.
5. The student scripts or preparatory materials may be submitted, if desired, for evaluation.

Workable time allotment

1. Because these student projects are largely based on the core materials studied in class (literature, language development activities, and writing), it is most appropriate to begin these projects towards the middle of a term or later in order that they may serve as a review or as a summation of the year's work.
2. The teacher requires one to two periods to orient the class to the freedoms and responsibilities of project study, plus an additional period just before the presentations begin, to work out evaluation criteria and line up three judges and questioners for each.
3. Project preparation time and presentation periods should be alternated with regular classes in which additional core materials (language study, writing, literature) can be covered. In this way, variety is achieved and the projects can be properly prepared over a reasonable span of time. For example, Tuesdays and Thursdays could be designated for project work and presentations, and the remaining periods for lessons by the teacher on the core program.

The Reference Shelf in the Senior English Classroom

The following reference books will be helpful to students in the Senior English classroom:

1. *Dictionary of Canadian English: The Senior Dictionary*. Toronto: Gage Educational Publishing, 1973.
2. *Webster's New Collegiate Dictionary*. 8th edition. Toronto: Thomas Allen & Son Ltd., 1974.
3. *The Concise Oxford English Dictionary*. 6th edition. London: Oxford University Press, 1976.
4. *The Heritage Illustrated Dictionary of the English Language*. International edition. Toronto: McGraw-Hill Ryerson, 1975.
5. *Webster's Collegiate Thesaurus*. Toronto: Thomas Allen & Son Ltd., 1976.
6. *A Dictionary of Synonyms and Antonyms*. New York: Popular Library, 1975.
7. *An Elementary Scientific & Technical Dictionary*. London: Longman, 1976.
8. Quirk, R., and Greenbaum, S. *A University Grammar of English*. London: Longman, 1973.
9. Wimsatt, W. K., and Brooks, C. *Literary Criticism: A Short History*. New York: Alfred A. Knopf, 1965.
10. Thrall, W. F., and Hibbard, A. *A Handbook to Literature*. Revised, enlarged edition. New York: Odyssey Press, 1960.
11. *Girls and Women in Society: Resource List*. Toronto: Ministry of Education, 1976.

Mythology, Past and Present

The broad objective of this unit is to create an awareness of how myths have always operated at the core of imaginative literature, as Northrop Frye demonstrates in *The Anatomy of Criticism*. Even in the twentieth century, our imaginative life is permeated with symbols, figures, and mythological patterns rich in meaning for contemporary men and women.

This unit is also designed to encourage Senior level students in imaginative and expository writing, and the extension of their vocabulary. Students may create new myths that explain modern phenomena, and trace the unifying thread of meaning that mythological patterns give to many works of literature.

The core program

Longer unit: The cycle of the Quest has been chosen to form the core of this three-week unit because the Quest is the most common mythological pattern in literature. Since quest myths form the backbone of many novels and poems included in Senior English courses, they can provide a springboard for an integrated study of various forms and motifs in literature. A core selection of myths might include:

- Jason and the Golden Fleece
- the wanderings of Odysseus
- Perseus and Medusa
- Theseus and the Minotaur
- King Arthur and the search for the Holy Grail

Shorter unit: Teachers who wish to spend less time in the study of mythology than the longer unit requires may prefer to use one of the shorter units outlined at the end of this section. To conserve instructional time, the teacher may wish to have the students read the core myths two weeks before the classroom study of mythology commences. They can also be asked to review selected stories of heroes studied in earlier grades.

Language development: In this unit, the teacher may wish to allocate some time for vocabulary development by using the following approach. Students form small groups, and each group is assigned a chapter of Isaac Asimov's *Words from the Myths*, from which the students select ten useful new words. Each group presents these words to the rest of the class, explaining both the contemporary meanings and the mythological origins.

OR

Each day, two students can be responsible for presenting two new words or expressions (for example, the Midas touch) which derive from mythology. These can be assigned by the teacher and researched by the students, or both selected and researched by the students themselves. Two words or expressions a day for fifteen days will involve the students in the study of thirty new words or expressions. Students should tell the story from which the new vocabulary originates. In this way the class can acquire a greater understanding of the myth concerned and the new word or expression.

Longer unit

The teacher should feel free to alter the following lessons to suit individual preferences.

Suggested lessons

1. *The hero in peril:* Students may be given an outline prepared by the teacher describing five or six encounters or adventures of mythological heroes. Alternatively, the students may research these encounters of heroes in the resource centre. Mythological episodes to consider include:
 - The fight between Gilgamesh and Humbaba
 - Indra and the cosmic dragon Vritra (*The Masks of God: Oriental Mythology*, Joseph Campbell, Viking Press)
 - Odysseus and the Cyclops
 - Beowulf's fight with Grendel
 - Sir Launcelot and the Dragon (*Le Morte Darthur*, Sir Thomas Malory)
 - The battle between Sam and Shelob (*The Two Towers*, J. R. R. Tolkien)
 - Heracles and Cerberus

The students read several of the episodes, completing them for homework if necessary, note their observations on the battle scenes, and analyze the common pattern that runs through the various stories.

2. *The basic story pattern:* The teacher may commence with a round-table discussion in which each student offers his or her observations on the stories. Two points will emerge: the basic pattern of the hero confronting a terrible monster; and the striking similarities in theme among stories so widely separated in time and cultures.
3. *Cycle of the Quest:* Through discussion the teacher and students may develop on the blackboard or on overhead transparencies an outline of the major stages of the Quest story: the hero's mysterious and magical origins; the call to adventure; the road of trials; the encounters with dangers and temptations; the hard-won victory; and finally the hero's reward. These stages frequently symbolize psychological realities that students want to explore. Once the pattern is clearly identified, they may relate it to other literature. Students will enjoy exploring parallel patterns and symbolic implications in literature and the media, for example, in familiar characters from Hamlet and Don Quixote to James Bond and the Bionic Woman.
4. *Contemporary approaches to mythology:* The teacher may explore with the students contemporary ideas about the following:
 - myths embodying historical truths (archaeological findings)
 - myths and morality (the eternal quest)
 - the anthropological approach (genesis or origins of mankind)
 - the psychoanalytical approach (subconscious relationships)
 - myths as primitive science (explanation of natural phenomena)
 - the archetypal theory of literature (as developed by Northrop Frye)
5. *Imaginative writing:* The teacher may require each student to undertake one of the following assignments:
 - Create a myth accounting for some scientific phenomenon, for example, the blue colour of the sky.
 - Write an interior monologue or soliloquy delivered by the hero during a moment of quiet contemplation preceding a "trial".
 - Compose a ballad depicting the exploits of one of the heroes.
 - Transpose an episode from one of the myths to a modern setting.
 - Using your knowledge of myths, prepare a page of mythological graffiti ("Achilles is a heel") or limericks.
 - Write a spoof: "Twisted Tails of the Olympians"
6. *The research assignment:* The teacher may explain to the students the procedure for preparing a research assignment. Topics can include:
 - "A poetry anthology" of student-selected poems which might revolve around one literary archetype, with an introductory essay written by the student summarizing the variations.
 - A book review from a list of titles recommended by the teacher.
7. *Cultural awareness:* The teacher may require the students to do research prior to the class on a work of art, piece of music, or opera based on one of the core myths. They bring their findings to class (with pictures and perhaps records). Each student presents his work of art to the rest of the class, comments on it, and the class discusses the artist's interpretation of the myth.

8. *The hero myth in stories of the west*: Students and teacher may discuss the characteristics of the typical western, i.e., the quest or mission of the "good guy".
9. *The treatment of the hero*: The students may read and discuss the treatment of the hero in one of the following works:
 - Alfred Tennyson, *Ulysses*
 - William Faulkner, *The Bear*
 - Grimm's Fairy Tales, *The Frog Prince*
 - Alfred Tennyson, *Morte d'Arthur*
10. *Women in the Quest myth*: Students may be asked to group the following women according to archetypes: Medea, Andromeda, Ariadne, Athene, Guinevere, The Lady of the Lake, Circe, Calypso, Penelope. The teacher and students can explore the qualities shared by the members of each group, the role played by each group in the hero's life, and the characteristic fate of each group. The students identify three basic archetypal figures: the siren-temptress; the maiden; and the mother-helper. Students should be encouraged to relate these archetypes to other fictional female characters with whom they are familiar.
11. *Myths in advertising*: Students may research magazine advertisements for examples of the use of the Quest myth or of female archetypes to sell products, and discuss their findings.
12. *Basic concerns*: The teacher may wish to have the students review the basic Quest myth, the variations in its pattern, and characteristic manifestations of the myth in twentieth-century literature.
13. *New words*: The teacher may wish to plan a vocabulary test on words originating from myths.

Further research possibilities:

Students may read and study one of the following quest novels on their own:

- Ernest Hemingway, *The Old Man and the Sea*
- Charles Dickens, *Great Expectations*
- Mark Twain, *Huckleberry Finn*
- Hugh MacLennan, *The Watch That Ends the Night*
- Joseph Conrad, *Heart of Darkness*
- James Joyce, *Portrait of the Artist as a Young Man*
- Margaret Laurence, *The Stone Angel*

Shorter units

Shorter units can be built around single works. For example, a unit on *The Great Gatsby* can be organized around the siren-temptress archetype, and include an account of any of the following legends and myths:

- the Sirens
- the Lorelei (German legend)
- Delilah
- Lilith
- Medea
- Cleopatra

- “Barbara Allan” (ballad)
- “Summer Wine” (song by Nancy Sinatra)
- “La Belle Dame Sans Merci” (John Keats)
- “Lord Randal” (ballad)
- “I Have My Love” (ballad by Helen Adam)
- “The Acid Queen” (song from the rock-opera *Tommy*)

Topics for other units can include the Golden Age, the Lost Paradise, and the Metamorphoses.

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Comparison Between an Essay in Film and an Essay in Print

Divide the class into four groups. Have them read George Orwell's essay *Down the Mine*, and see the film *High Steel* produced by Don Owen. Pose the following questions for discussion to each group, or alternatively, the group concerned can choose a problem or an aspect that interests them particularly. The purpose of the exercise is to get students to raise questions about the processes and techniques at work in the two mediums, note the similarities and differences, and make comparisons.

Group 1. As you look and listen, what are your responses to *High Steel*? How do they compare with your responses to *Down the Mine*?

Group 2. What are some of the differences you notice between the communication resources used by Don Owen and those used by George Orwell?

Group 3. What are some of the differences you notice between the way you “decode” Owen's communication, and the way you “decode” Orwell's communication?

Group 4. What are some of the similarities between these two essays?

Discussion led by the teacher:

1. Although the mediums selected are different (the printed page as opposed to the moving image), there are striking similarities in the two essays.
 - a) As you “read” the film, what is Owen’s message?
 - b) As you “see” the essay, what is Orwell’s message?
 - c) What are the points of similarity?
 - d) What are some of the differences?
 - e) Who is the narrator in each essay?
 - f) What effect is produced by the sequence of experiences in each essay on the reader or viewer?
2. The film conveys a series of images in quick succession, creating immediate visual impressions on the viewer. The quality of the individual’s experience of the film depends on the level of his or her sensitivity, and knowledge of the medium. To increase this awareness is to enrich the individual’s experience of a film.
 - a) In *High Steel*, what do you notice about the use of music, song, natural sounds, the voice track?
3. There are moments during *High Steel* when two “movies” are going on simultaneously: one in the imagination, and one on the actual screen. When does this phenomenon occur?
4. Youth and age are frequently juxtaposed in the film. When? For what purpose?
5. Describe the succession of images that follow the smashing blows of steel toward the end of the film. What is their effect on the viewer?
6. After the narrator says, “Everyone thought that might be the end of the Mohawk ironworker”, what images appear on the screen?
7. Why does Owen flash a particular picture on the screen at a specific moment?
8. What do you notice about the fingernails of the man operating the signal box on the skyscraper? How many shots of his hands are seen? Why is the image repeated?
9. At several moments in the film, the swift, triumphant melody of the ballad falters and dies away. When does this occur? Is the viewer aware of it? What is its effect on the viewer?
10. How and why does the producer use colour in this movie?
11. What are some of the advantages of film for exposition?
12. What are some of the advantages of writing as a medium of exposition?
13. Some of the qualities that make a good film essay also contribute to a good print essay. What are these qualities?

Oral Communication

Speech is a significant part of the base upon which the skills of reading and writing are built. The English program should provide a variety of situations in which students can develop the ability to express themselves effectively in various situations and for different purposes. Good oral expression in the classroom is an indication of effective teaching and is necessary to the full development of the students' abilities.

The aim of this unit is to assist students:

- to recognize the uses of speech to inform, persuade, and entertain;
- to refine their ability to listen attentively and critically;
- to develop clear and precise articulation and enunciation through speaking practice in a variety of situations;
- to employ specialized forms of delivery such as public speaking, debates, panel discussions, and group discussions.

Activities

Some forms of oral communication are described below, along with suitable activities for each form. The tasks outlined represent a range of activities that vary in purpose and complexity. Teachers can build their students' confidence by beginning with simple activities and moving gradually through the whole range, or by choosing activities which will suit the interests and level of the class.

1. Dialogue

- a) Students interview one another and record their remarks, or write a report on the interview afterwards. Preceding the assignment, the teacher may wish to instruct the students in the techniques of interviewing, and have them prepare questions in advance. In a class discussion, the most effective techniques for interviewing can be reviewed.
- b) Students prepare and take part in panel discussions and presentations.
- c) Working in groups, the students tell one another what ideas are not clear in their statements about a selected controversial topic, and discuss the intended meaning. In this activity, students question, request clarification, explain, persuade, modify, or compromise.
- d) Working in small groups, the students discuss their written answers prepared previously in response to a specific writing assignment. The teacher may wish to prepare questions that help the students to evaluate their writing in the light of definite criteria.

2. Monologue

- a) Students research a topic of their choice, for example, the roles of men and women in early Canadian literature and life. Working in small groups, they try to anticipate the questions people might ask about the topic and make a short list of these questions. Finally, working alone, each student prepares a two- or three-minute statement in which he or she tries to answer the questions. One student from each group then moves to a new group, and gives a brief presentation. The other members of the new group ask any unanswered questions from their list.
- b) In a single presentation on a specific topic, a student representing each group defines terms, outlines assumptions, states the main points, refutes anticipated arguments, and summarizes.

c) The above approach can be varied by the use of a report format; a visual presentation based on overhead transparencies prepared by the group and presented with an oral commentary by a spokesman for the group; or a simulated radio commentary by a public affairs reporter role played by a member of the group.

d) In a three-to-five-minute oral presentation, each student makes a report to the whole class on a prepared topic. The student might be instructed to take into account the reactions of the audience and to try to adapt his or her remarks accordingly.

3. Other suggested activities

a) Working in groups and using one selection from the literature course, students prepare a short scene and present it to the class, or to another group within the class for analysis and discussion.

b) Students listen to records or tapes which demonstrate the various purposes of oral communication. Students are led to recognize the difference in techniques for persuading, informing, and entertaining. They may then prepare tapes that demonstrate the characteristics of each style of expression.

Criteria for effective participation in small-group work

Many of the foregoing activities in oral English involve students in small-group work and provide opportunities for more than one kind of learning. Students will improve their ability to speak and to listen attentively, and will also take part in situations which help them to develop skills in small-group participation and leadership.

Each time a member of a group speaks during a meeting, he or she is contributing in one way or another to the group's progress. The student's comments and actions determine his or her role in helping or hindering the group in achieving their goals.

Helpful roles

- *goal setting*: defining the task, suggesting approaches, identifying priorities
- *initiating*: suggesting new ideas, proposing solutions
- *seeking information*: requesting additional facts, asking for clarification
- *providing information*: contributing facts, identifying sources, defining alternatives
- *co-ordinating*: pointing out relationships among ideas or suggestions, drawing together the opinions of various individuals, summarizing views, identifying the degree of group consensus
- *clarifying*: simplifying complicated ideas, interpreting contradictions, explaining alternatives, citing examples
- *encouraging*: being friendly and responsive to others, praising others for the good ideas that they contribute
- *mediating*: attempting to resolve differences among members, suggesting compromise solutions

Obstructive roles

From time to time in every group situation, people behave in ways that impede the progress of the group. Some of the common forms of such behaviour are listed below.

- *belittling*: deflating the status of others by criticizing, showing disapproval of their statements, making sarcastic or cynical remarks
- *blocking*: disagreeing or opposing rigidly, relating personal experiences or grievances at great length, arguing too much on a point, rejecting ideas without consideration
- *clowning*: story-telling, joking, disrupting, digressing
- *withdrawing*: acting indifferent or passive, resorting to excessive formality, daydreaming, whispering to others, wandering from the subject
- *dominating*: monopolizing time, being assertive, ignoring other people's thoughts and feelings, condescending
- *fence-sitting*: endorsing any plausible-sounding point of view, compromising at all costs, flattering without credibility
- *smooth-talking*: pretending superior knowledge, suggesting glib solutions to complex problems, name-dropping, acting worldly and wise

An Approach to the Study of the Novel

This unit, designed for an advanced grade 12 class or for grade 13, may be planned for two or four weeks, depending upon the depth and breadth of the study planned by the teacher and students. If the longer period is chosen, the students may study the major novel intensively and other parallel works extensively. If the two-week period is chosen, only the major novel can be studied adequately.

The following approach will require approximately four weeks of forty-minute periods on a daily cycle, or seventy-minute periods on a two-day cycle.

Purposes of this approach

- a) To study a major novel intensively.
- b) To study the main themes of the novel.
- c) To compare the characters and the values that they hold.
- d) To examine the form and the point of view of the novel.
- e) To examine specific excerpts from the novel: observing how levels of language are used to enhance the themes, reveal characters, and convey attitudes; and noting the effects of the following stylistic features:
 - structure* – long and short sentences; periodic, loose; interrogative, imperative; simple, compound, complex; and the use of dialogue
 - diction* – the author's skill in the use of sensory words, figures of speech, symbols, motifs, honorific or pejorative words to convey tone
 - rhetorical devices* – hyperbole, allusion, alliteration, onomatopoeia, juxtaposition
- f) To enlarge the students' vocabulary through the study of significant words in the context of the novel.

- g) To write at least one essay and one seminar paper.
- h) To compose co-operatively a short scene for school production.
- i) To gain an impression of the period – literary, artistic, social, political, and economic – and realize the extent to which the novel studied is representative of the period.

Suggestions for writing activities

1. Write a seminar paper of approximately five to six hundred words on an approved topic.
2. Make notes based on the questions in the student study guide (pages 38 and 39) and any other assigned questions that evolve from the discussions of theme, character, and style.
3. Write a literary research essay of eight hundred to a thousand words on an approved topic.
4. Write brief character delineations of the main characters from the point of view of someone who loves them, and someone who hates them. Discuss the choice of diction to achieve the appropriate tone.
5. Describe the thoughts of any one of the characters when faced with a difficult situation.
6. Write two reports of an outstanding event in the novel, one for a newspaper with high literary standards, and another for a sensational tabloid.
7. Working individually, or in groups of three or four, write a short dramatic unit for production based on a key scene from the novel studied.
8. Write a book review approximately five hundred words in length, of a novel selected for independent reading, similar to one read in the core program.
9. Write a conclusion to the novel that is different from the author's conclusion.
10. Write a report based on a specific situation or point of interest found in the novel. For example, a novel may depict the economic depression of the 1930s in Canada. Another novel may deal extensively with fashions, cars, or sports.
11. Write an essay of five to seven hundred words following a presentation made to the class about the general social and political setting of the novel. Were there any significant developments in industry, communication, international affairs, religion, literature, architecture, or painting? Such an assignment can serve to integrate literature with other subjects in the curriculum.

Time allotment for an intensive study of the novel

Initial test	1 period	Day 1	Week 1
Guest presentation	1 period	Day 3	Week 1
Seminar preparations	2 periods	starting Day 5	Week 1
Seminar presentations	6 periods	Days 2 & 4 of	Weeks 2, 3, 4
Teacher-directed lessons	7 periods		
Extensive treatment of another novel, poetry, essay, or class writing	3 periods		
Total	<u>20 periods</u>		

Methodology

Two weeks prior to beginning the unit:

- The novel is assigned for reading. Appropriate questions for guiding the students' reading can be found in the student study guide at the end of this section.
- Students are told that a general content test will be given at the beginning of the unit of study.
- The teacher provides an extensive reading list, if the students are required to read an additional novel or an historical or sociological text on which they will write a book review at the end of the unit.

Week 1:

Day 1

Students take a content test of approximately fifty short-answer questions.

Day 2

- Students begin the study of dominant themes.
- The teacher indicates topics and points of focus for the second reading, using questions in the student study guide that follows, or other assigned questions.
- Assuming that there is a class of thirty, students are arranged in six groups of five and assigned seminar topics. Each group selects a chairman and a recorder. Working co-operatively, the members allocate the areas of responsibility for each student.

Day 3

- A lecture or visual presentation is given by a teacher from another department within the school. Alternatively, a guest lecturer may provide an overview of the period in which the novel is set, highlighting the literature and the social, economic, moral, and political climate and conditions.
- The students should make pertinent notes.

Day 4

- The teacher leads the discussion on the themes in the novel based on student research and their second, closer reading of the text.
- The teacher gives further assignments on the themes.
- The students pursue their seminar responsibilities at noon or after school in preparation for their group meeting on Day 5.

Day 5

- a) The seminar groups meet for twenty minutes.
- b) The teacher leads a further discussion on the selected themes.
- c) The teacher assigns a major literary essay of eight hundred to a thousand words, announcing a three- or four-week deadline.

Weeks 2, 3, and 4:

Students deliver the six papers on the second and fourth days of weeks 2, 3, and 4. The material for each seminar should be neatly handwritten or duplicated for submission to the teacher no later than one day ahead of the seminars, so that all thirty students may receive a copy of the paper one day before the oral presentation. Students may then prepare themselves adequately for the presentation by making textual notes and preparing pertinent questions for discussion by the group.

Additional suggestions

- a) Complete the study of characterization in the novel.
- b) Analyze the structure and point of view.
- c) Examine the style as revealed in four pertinent passages, duplicated for class distribution or prepared for overhead projection.
- d) Study extensively another novel or a number of poems or short stories on the same theme or of the same period.
- e) If a suitable one is available, the class should view a film or play based on the novel, or a play with a similar theme, or from a similar period.
- f) If the students have written dramatic segments based on the novel, arrange for their presentation one or two weeks following the completion of the unit.

Study guide for student use

Introduction

- 1. What main concern is suggested by the title of the novel?
- 2. What is the writer trying to establish in the six or so opening paragraphs?
- 3. Who is telling the story?
- 4. What is the setting in time and place?
- 5. What initial situation of unrest or conflict is established in the first chapter?
- 6. What central characters associated with this situation are introduced?

Character

- 7. What is the motivation of the central character?
- 8. What personality traits help or hinder the central character in the achievement of his or her purpose?
- 9. What other characters support or oppose the actions of the central character?

10. Does the central character receive aid or opposition from any non-human force? If so, why does the author introduce this element into the story?
11. In which scenes is the main character depicted as making choices essential to success or failure? Are they the results of conscious deliberation, or the consequence of certain deeply-embedded character traits?

Design and motif

12. What images, words, settings, ideas, and scenes are repeated in the novel? What associations do they evoke?
13. Is the story set within some outer framework that is exterior to the plot? If so, why?

Theme

14. What are the major themes of the novel? Which seems to be the most important?
15. What comments does the novel make on these subjects?
16. Is the comment communicated directly or indirectly? What techniques does the writer use?

The ending

17. To what extent does the conclusion of the story concur with your idea of a "right" or "just" ending?
18. What change has taken place in the main character(s) between the opening situation and the conclusion of the novel?
19. What does the change and the means by which it is brought about imply in terms of the "message" of the novel?
20. Are any motifs used in the opening also used at the conclusion? For what purpose?
21. Has the author left any loose ends? If so, what justification does the author have for this lack of resolution?

Overview

22. What special techniques (such as contrast, irony, and exaggeration) has the author used, and what is achieved by the use of these techniques?
23. Are any elements unjustified or unnecessary in the design of the whole? Justify your point of view.
24. By what methods does the author direct all levels of presentation (symbolic, allegorical, narrative, thematic) to a single area of meaning, however complex?

Suggested resource

For ideas on study units covering a wide variety of Canadian literature, teachers will find useful *The Teachers' and Writers' Education Project: Resource Guides for the Teaching of Canadian Literature*, sponsored by the Writers' Development Trust, and developed by five nation-wide teachers' work groups in consultation with an advisory panel of Canadian authors. *To be published 1977*. The Writers' Development Trust, 86 Bloor Street West, Suite 514, Toronto, Ontario M5S 1M5.

Approaches to Shakespeare: Suggestions for Teachers

The teacher's reasons for including Shakespearian drama in the Senior English course will largely determine the method of treatment and the results achieved. Experienced teachers have found that, contrary to good intentions, the classroom treatment of a play by Shakespeare can be hampered by the following approaches:

1. Even though some critical study is germane to the understanding of a Shakespearian play, over-emphasis on secondary sources, or the extended involvement of a class in reading literary criticism can prevent students from experiencing the immediate and dramatic impact of the play.
2. The simplistic application of various theories on the working of the subconscious, or an overriding concern with psychological patterns can confuse the students and make it difficult to achieve the main goals for teaching the Shakespearian play.
3. Failure to take advantage of live theatre, recordings, and class dramatization deprives students of savouring the excitement of drama.
4. A daily treatment of the text, either line by line or scene by scene, in a mechanical analytic fashion usually leads to boredom and does not allow the student to see the play as a whole.
5. In the intensive study approach, when the whole play is assigned for reading out of class in order to "save time for the study of the play", the reading does not become a shared classroom experience.
6. An authoritative imposition of the critical views and theories of the teacher discourages the growth of the students' own insight into the play.

Ways of preventing the study of Shakespeare from falling into the above-mentioned pitfalls include the following:

1. In the Senior Division, the study of a Shakespearian play can provide an excellent context for developing the student's ability to communicate. In the classroom study of the play, students can have the opportunity to act out situations involving fascinating characters speaking in powerful, beautiful language that is a pleasure to read and a treat for the ear. The dramatic force and technique make the various aspects of the play exciting to discuss.
2. Most experienced teachers are convinced that in presenting the play to the class, the major goal is to help the students to enjoy the experience of the play for its own sake, enlivened by student response and discussion. The play is written to be spoken and time should be given, therefore, for the provision of an "ear experience" of the play. This can be done through a professional recording or a live performance on stage or television, a reading by an inspired teacher, or teacher and selected students, or a group of students acting out selected scenes. There is little support for independent reading when the classroom time saved is used for doing "practical criticism" according to some schools of thought or critical theory. Releasing and developing student insight and appreciation is the central goal.

3. Whatever the method of presentation, the teacher's role is to bring the play alive. The experience of the play should "connect" with the students and their developing perceptions, sensitivity, and imagination.
4. In developing student response to the poetic language, the teacher's concern should be the development of student insights and interests, however tentative, rather than the mechanical analysis of secondary sources and the memorization of lines.
5. The central vision of the plays has been communicated to a variety of audiences through the centuries by a play's innate energy and dramatic force; the structure of the plot and parallel contrasting developments in the sub-plot; the characterization; and through atmosphere, irony, symbol, and the use of words. However, a study of these elements of structure and pattern simply as dramatic devices for contriving clever effects does not help the student to reach the vision of life central to the play. Students need to understand the meaning of the play and grasp the vision of human nature that it portrays to realize its greatness. Dramatic devices should be studied in terms of how they heighten the power of the play to convey this vision.

Experienced teachers have obtained good results with the following four- to five-week treatment. Teachers can select a grouping of activities from each section.

1. **Introduction** (for general understanding and appreciation of the play)

Students see the play "live", listen to good recordings, read several parts of the play in class, dramatize selected scenes. Teachers and confident students can often work together to read the text for the class, but unwilling or poor readers should never be forced into this situation. After the first reading, more students will feel capable and confident of reading the text aloud, once they have developed a feeling for the story.

2. **Additional activities**

a) Students may keep journals of their reactions to the major characters and the situations which these characters encounter. They can be asked to build a written profile of each character as the story unfolds. Their impressions can be shared with classmates at the end of the play to stimulate discussion and further exploration.

b) Students may record the major events of the play in their journals and develop a plot graph to show the increasing complexity of events.

c) The teacher may give students four or five thought-provoking questions for each act. They may choose *one* interesting question and work on a detailed response to be entered in their notebooks.

3. **Structure**

a) Students may discuss the main plot, sub-plots, and plot structure;

b) graph the structure of the plot of the entire play, or of various acts; and

c) discuss the dramatic purpose of key scenes.

Activities:

The following activities may enliven the study of structure:

- a) individual or group presentation of key scenes;
- b) individual reading of key passages;
- c) the writing of scripts for film and a discussion of the characteristics of the two dramatic forms.

4. Character

- a) The class may discuss the roles of the characters in the play, whether protagonist, antagonist, or foil;
- b) the manner of characterization, whether flat, caricatured, or well developed; and
- c) the ways in which character is revealed.

Activities:

- a) Students may be asked to write a character sketch;
- b) discuss the relationships between characters; and
- c) make a collage that reveals the true personality of a character.

5. Setting

The purpose and significance of the setting of the play is an interesting topic for discussion.

Activities:

The following activities may be included if time permits:

- a) the building of a replica of Shakespeare's stage; or
- b) the design of a modern stage and costumes for the play.

6. Style and dramatic effects

This study may include the effects of the following: imagery, symbolism, rhythm, cadence, irony, pathetic fallacy.

Activities:

- a) Students may choose a key passage and pick out key images;
- b) look through magazines to find visual images which may be used to represent the passage chosen; and
- c) discuss the appropriateness of images and symbols.

7. Theme

A study of implicit and explicit themes may be appropriate.

Activities:

- a) Students may take part in individual seminars on themes; or
- b) individual seminars on theme and structure;
- c) assignments may include essays and presentations.

8. Suggested projects for group or individual work

Students may be given the following options for group or individual projects based on the play. Each student should select *one* activity.

- a) Modernize a scene and present the new version to the class.
- b) Prepare a dictionary of unfamiliar words in the play accompanied by explanations of their meanings in the specific context of the play.
- c) Construct a collage to illustrate the theme of the play.

- d) Write and present a ballad which reflects the principal characters and the central action of the play.
- e) Develop a comparison of the Shakespearian play with the modern stage or screen play.
- f) Select complementary or similar characters from a current television program, film, or drama, and compare them and their situations with the characters in the Shakespearian play.
- g) Do a study and prepare a class presentation on the Shakespearian theatre, (actors, stage, sets, audience).
- h) Interview an actor who has acted in a play by Shakespeare and discuss the challenges and difficulties he or she encountered. Prepare a report for the class.
- i) Write a literary essay on one of a variety of suggested research topics, using selected critical works appropriate to the research.
- j) Write questions which will be collected by the teacher and put on individual cards. For this activity, the teacher may use partners or groups of three to four and select a master of ceremonies. The master of ceremonies asks questions and the first group to signal may answer a question for a given number of points. The time limit could be fifteen minutes. After every five minutes, questions increase in difficulty and number of points. Periodically a bonus question may be inserted. This activity can be both enjoyable and functional since students will be motivated to probe into the text for challenging questions.

Language Study: A Possible Unit for Optional Use

This section is designed for teachers with a special background in language and linguistics. Some of the topics for study and investigation are expanded in the sample units. An extensive bibliography is also included.

General aims

1. To enable students to become knowledgeable and articulate about the nature and function of language.
2. To foster an understanding of the centrality of language in human communication and in social interaction.
3. To develop an awareness of the unity and diversity of language and its uses.

Specific objectives

- To enable students to demonstrate proficiency in using standard forms of Canadian English in the writing program.
- To provide students with a description of language useful in the study of literature.
- To describe adequately elements of structure and forms of language so that the students may (i) understand explanations of errors, and make corrections or improvements, and (ii) have more facility in learning a second language.

- To ensure that Canadian anglophone students have a sound knowledge of their mother tongue and, where applicable, are able to make comparisons and contrasts with the basic elements of French, Canada's other official language. Wherever possible, students who are speakers of another language should be encouraged to develop such language-learning activities in a multilingual context.
- To encourage students to develop an ear for the rhythm, the cadence, the harmony, and the richness of language.

Topics for study and investigation

The following list of topics for study and investigation is supplemented by sample units on selected topics.

1. Language definitions:
 - scholarly definitions
 - students' definitions
 - composite definitions from various points of view useful for class purposes
 - theories of language origin
2. Mechanical communication:
 - channel, signal, message, response
 - illustrations
 - thermostat
 - traffic light
 - timers
 - contrasts with human language
3. Animal communication:
 - channel, signal, message, response
 - illustrations
 - bees
 - wolves
 - apes
 - contrast with human language
4. Non-verbal human communication:
 - body language or kinesics (dance, gestures)
 - space or proxemics language
 - relationship between signal and meaning;
 - illustrations in settings such as
 - elevators
 - cafeterias
 - cars
 - offices
5. Human language:
 - methods of describing it
 - systems at various levels
 - formal models – double articulation
 - competence and performance
6. Grammar – I. Word order: primary articulation (syntax):
 - hierarchical structures
 - relationship rules
 - subordination, predication
 - co-ordination
 - modification

7. Grammar – II. Word change: secondary articulation (morphology):
 - inflection
 - agreement or concord
8. Lexicon:
 - individual word choices
 - collocation (word sets)
9. Phonology/Graphology:
 - production of sound
 - vowels/consonants (corresponding graphemes)
 - syllables (allowable patterns)
 - supra-segmentals
 - speech/writing
 - punctuation
10. Meaning (semantic):
 - relationship to structure
 - mapping of experience
 - kinds of meaning
 - literal or primary
 - secondary (connotation, denotation, metaphor, metonymy)
11. Language change (the evolution of the English language from Early Modern, i.e., Shakespeare, to Late Modern):
 - examples of change
 - pronouns
 - inflections
 - orthography
 - vocabulary
 - syntax
 - pronunciation
12. History of writing systems:
 - the function of writing systems
 - simple writing system
 - pictograph
 - Indian sign writing
 - smoke signal
 - logographic
 - ideographic
 - phonological systems
 - syllable
 - alphabetic
13. The spelling system of English:
 - sound-symbol relationship
 - historical survey
 - geographical survey
 - standardization
 - attempts at spelling reform
14. Dictionaries, glossaries, and dictionary use:
 - comparing dictionaries
 - kinds of information in dictionaries
 - lexicography (how dictionaries are made)
 - preparing entries

15. Situational features of language:
 - action (What is happening in the situation?)
 - tenor (Who is involved and what is the purpose?)
 - mode (written or spoken, written to be read)
16. Regional and social dialects:
 - variety according to user
 - global users of English
 - social class (status dialect)
 - Canadian English
17. Registers:
 - variety according to use
 - global registers of English (technology, commerce, aviation)
 - school registers
 - newspaper registers
 - community registers
 - government agencies
 - hospitals
 - shopping plazas
 - courts
 - places of worship
18. Usage:
 - range of intelligibility
 - standard forms
 - correct uses and appropriateness
 - qualities of good English
19. Language learning process:
 - mother-tongue learning by child
 - second language learning
 - bilingualism
20. Social functions of language:
 - function of language
 - relationship between doing, meaning, and saying
 - examples
 - marriage ceremony
 - name-giving ceremony
 - sports commentary
21. Cohesion:
 - types of cohesion
 - referential, pronominal
 - substitutive
 - elliptical
 - conjunctive
 - lexical
22. Linguistics and literature:
 - foregrounding (see sample unit *Stylistics and Literature*)
23. Language sampling techniques:
 - transcripts
 - questionnaires
 - other elicitation techniques
24. Language and reality:
 - Whorfian hypothesis
 - language universals

The spectrum of discourse

In referring to student writing, the terms "essay" and "exposition" are used in the generic sense to cover a variety of writing tasks representative of the "spectrum of discourse" such as articles, reports, memoirs, letters, editorials, chronicles, arguments, and eye-witness accounts. By creating diverse situations in which students can write with a sense of purpose, audience, and situation, teachers will be able to meet individual needs and interests in a developing context.

Sample units

A. Mechanical communication

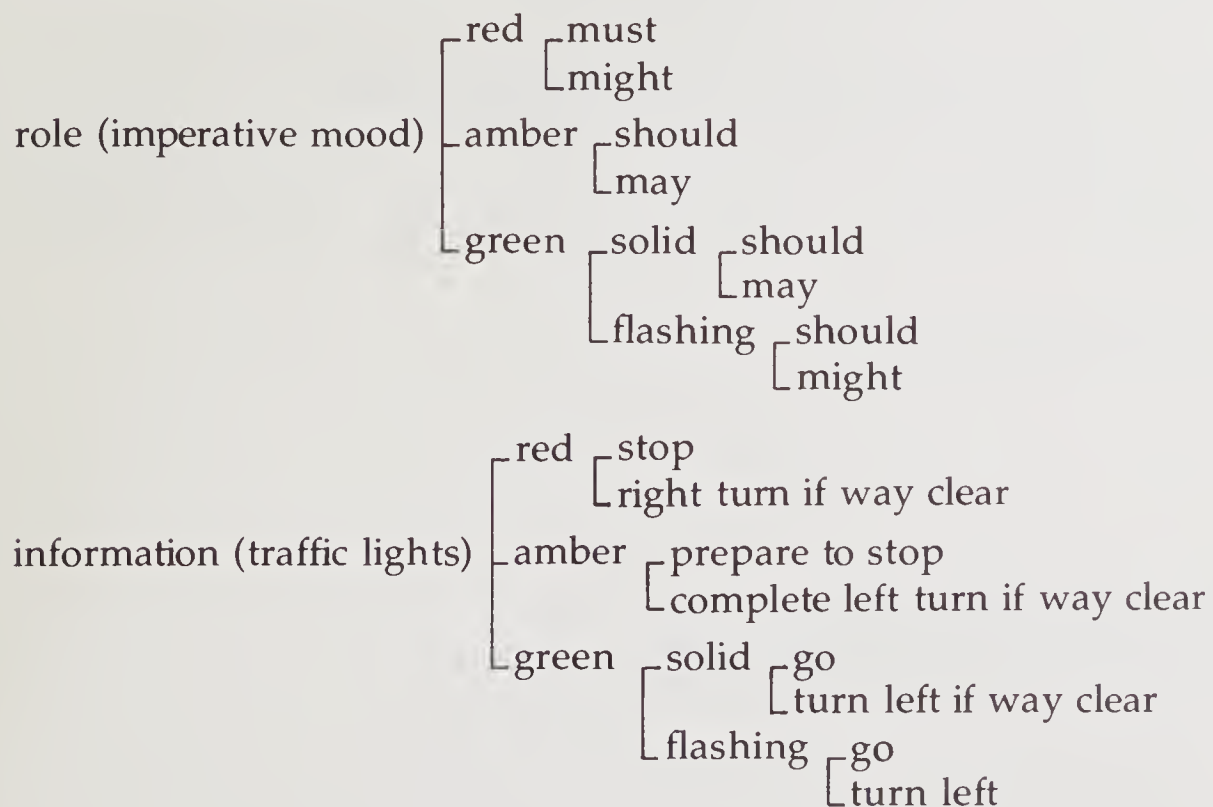
Topic: Mechanical communication compared to human communication

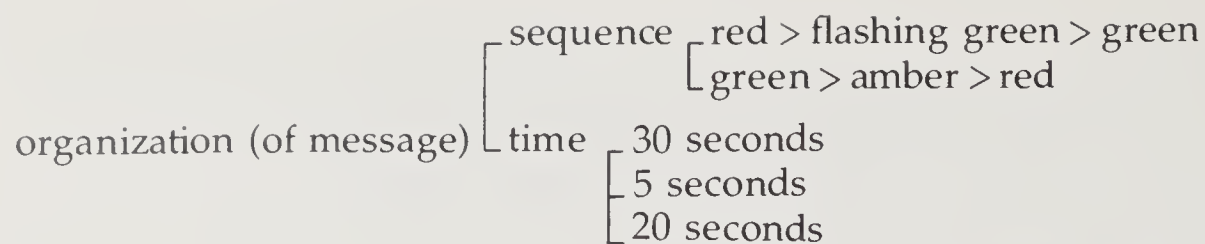
Aim: To enable students to be knowledgeable and articulate about the nature and function of language.

Objective: To provide students with models of simple communication systems that give useful insights into how human language works.

Activities

1. Develop a simple model for communication:
 - sender (source of communication)
 - channel (generalized means or medium of communication)
 - message (specific meaning)
 - response (reaction to message)
2. Model applied to furnace thermostat:
 - identification of elements
 - consideration of message as a system (a set of environmentally determined options)
 - open or closed response
 - human language needed for same operation
3. Model applied to a more complex system, for example, traffic signals:
 - compare two systems
 - describe meaning system in terms of information, role, and organization into a message





4. Apply model to system like the automatic washing machine:
 - examine the message as a meaning system (see above)
 - consider what human language is required to perform same operation
5. Speculate on what is involved in creating a mechanical communication system to perform patterns of operation:
 - driving a car
 - mowing the lawn
 - flying a model aeroplane
6. Examine the concept “meaning system”:
 - the meaning system for all of human language
 - the relationship between situation and meaning in human language
 - typical or recurring human situations for which there are familiar meaning systems
7. Research meaning systems for:
 - mother regulating a child’s behaviour
 - one person greeting another
 - a game of Mastermind

Resources

Aranguren, J. L. *Human Communication*. Toronto: McGraw-Hill Ryerson, 1967.

Halliday, M. A. K. *Explorations in the Functions of Language*. London: Edward Arnold, 1973.

Wilkinson, A. *The Foundations of Language*. London: Oxford University Press, 1973.

B. Animal communication

Topic: A comparison of animal and human communication.

Aim: To enable students to be knowledgeable and articulate about the nature and function of language.

Objectives: To discover how human language works by comparing it with animal communication.

Activities

1. Develop a simple communication model:
 - sender
 - channel
 - message
 - response
2. The “waggle” dance of the honey bee:
 - described in terms of the communication model
 - meaning system described in terms of information, role, and organization

information [direction (eight-point scale)
[distance (sixteen-point scale)

role [declarative
[not imperative

organization (of message) [oriented from position of sun
[duration of the dance

- comparison with human language:
 - there is a lexico-grammar combining three kinds of meaning into a single pattern of motion
 - meaning system is closed or restricted
 - the amount of human language needed to communicate a similar message can be investigated

3. Communication system of higher animals, for example, the wolves:

- identify references to wolf communication in Farley Mowat's *Never Cry Wolf*
- relate to simple language model
- describe wolf meaning system in terms of information, role, and organization

information [self [affection [requests
[invitation
[rejection [command
[threaten
[non-self [danger
[curiosity

roles (declarative, interrogative mood) [declarative state [statements
[command [must
[may
[interrogative

organization (of message) [pitch variations
[posture/gesture combination

- comparison with human communication

4. Comparison of child proto-language and animal communication:

- meaning systems
- signalling system

5. Teaching human language to animals:
 - physical and mental problems
 - speculation on ways of overcoming a problem
 - experimental work of the Gardiners with chimpanzee, Washoe*
6. Language learning in animals and human beings:
 - innate or acquired
 - knowing or doing
 - Victor the Wolf Boy**
 - effects of sense defects on language learning
 - effects of cognitive defects on language learning
7. Research projects on either “pet” communication system or language learning of younger members of family.

Resources

Brown, Roger. *A First Language: The Early Stages*. Cambridge, Mass.: Harvard University Press, 1973.

———. *Words and Things*. Toronto: Collier Macmillan, 1968.

Gardiner, A., and Gardiner, B. “Early Signs of Language in Child and Chimpanzee”, *Science Magazine*, vol. 187, February 28, 1975.

Halliday, M. A. K. *Learning How to Mean: Explorations in the Development of Language*. London: Edward Arnold, 1975.

Lorenz, Konrad. *King Solomon’s Ring*. New York: New American Library, 1952.

Mowat, F. *Never Cry Wolf*. Toronto: McClelland and Stewart, 1967.

Wilkinson, A. *Language and Education*. London: Oxford University Press, 1975.

———. *The Foundations of Language*. London: Oxford University Press, 1973.

C. Regional and social dialects

Topic: Regional and social dialects.

Aim: To develop an awareness of the unity and diversity of language and its uses.

Objectives:

- To show that speakers of English are widely distributed throughout the world.
- To demonstrate a simplified technique for contrasting and describing dialects.
- To explain the origins of dialects.
- To develop the concept of “language varieties according to user”.

* The syntactic and semantic productivity of Washoe has been compared to Stage I acquisition of language by children. The work with Washoe is reported in the Gardiners’ article (see *Resources* below) and comparisons are made by Roger Brown in *A First Language*.

** An engaging account of Victor is found in Roger Brown’s introduction to *Words and Things* (see *Resources* below).

- To introduce terminology such as:
 - dialect
 - lingua franca
 - eye dialect
 - lexis
 - grammar
 - phonology
 - idiolect (personal language patterns and pronunciations)
 - range of intelligibility
 - regional dialect
 - social dialect
- To provide opportunities for expository writing about language and the use of basic research techniques.
- To enable students to read a variety of Canadian literature.

Activities

1. Mark on a world map various countries where English is spoken as a mother tongue.
2. Research to find out the number of English-speaking people in the world compared with speakers of other languages.
3. Obtain newspapers from various English-speaking parts of the world and make comparisons of the language used.
4. Collect various samples of literature in the English language from all over the world, examine the “eye dialect”, and describe contrasting features of grammar, lexis, and phonology.
5. Survey staff and students who speak with other than a Canadian accent to find out where they learned to speak as children (or where they were born and raised).
6. Read or tape plays in which various characters speak a dialect (dialect plays).
7. Exchange tapes with students in different parts of Canada.
8. Make a study of a specific dialect complete with tapes and descriptions, for example, West Indian English, Scottish English, Toronto English.
9. Tape interviews with children in suburban and inner city schools, and compare their speech for social and dialect characteristics.
10. Using a collection of Canadian short stories, examine “eye dialect” in the dialogue for phonetic indicators of regional Canadian English.
11. Construct a chart showing the ramifications of English by regions, sub-regions, and other pertinent categories.
12. Describe the idiolect(s) of various famous people, members of the clan/school, or yourself.
13. Compare dialect and standard form using regional newspapers and dialect verse.

Resources

- Arnason, D. *Themes in Canadian Literature Series*. Toronto: Macmillan of Canada, 1976.
- Benson, J., and Greaves, W. *English Dialects*. London: Heinemann. *In press*.
- Blaise, C. *A North American Education*. Don Mills: General Publishing, 1973.
- Breman, P. *You Better Believe It*. London: Penguin, 1973.
- Chambers, J. K., ed. *Canadian English: Origins and Structures*. Toronto: Methuen, 1975.
- Chukwuewaka, J. *The Potter's Wheel*. London: Fontana Press, 1973.
- Gregory, M., and Carroll, S. *Language and Situation: Language Varieties and Social Contexts*. London: Routledge, Kegan Paul. *In press*.
- Gzowski, P. *Peter Gzowski's Book About This Country in the Morning*. Edmonton: Hurtig Publishers, 1974.
- Lamming, G. *Cannon Shot and Glass Beads*. London: Parr Books, 1974.
- Livingston, J. T. *Caribbean Rhythms*. New York: Washington Square Press, 1974.
- MacLennan, H. *Each Man's Son*. Toronto: Macmillan, 1957.
- Maynard, F. B. *Raisins and Almonds*. Don Mills: General Publishing, 1964.
- Scargill, M. H. *Canadian English Usage*. Toronto: McClelland and Stewart, 1974.
- Scargill, M. H., and Penner, P. *Looking at Language*. Toronto: Gage, 1966.
- Schroeder, J., and Wiebe, R. *Stories from Pacific and Arctic Canada*. Toronto: Macmillan, 1974.
- Stringer, D. *Language Variation and English*. Bletchley, England: Open University Press, 1973.
- Weber, K., and Hogan H. *Truth and Fantasy*. Toronto: Methuen, 1972.

D. Stylistics and literature

Topic: Stylistics and literature.

Aim: To enable students to be knowledgeable and articulate about the nature and function of language.

Objectives: To provide students with a description of language useful in the study of literature.

Activities

1. Introduction to "foregrounding":
 - as deviation from the norm or what is normally expected
 - types of foregrounding (graphological, phonological, grammatical, and lexical)
2. Situational features of language:
 - field of discourse (What is this about?)
 - tenor of discourse (Who is speaking? Listening? Purpose?)
 - mode of discourse (Is it written or spoken? If written, for what purpose?)

3. Phonology and graphology:
 - consonants and vowels in syllables
 - syllables and feet
 - rhyming, alliteration
 - intonation, stress patterns
 - graphics, use of space
 - orthography, capitalization, punctuation
4. Scale and category grammar:
 - units
 - structures
 - clauses
5. Lexical collocation:
 - nature of collocates
 - sets
 - identifying lexical sets in simple texts
6. Situational features reflected in lexico-grammar:
 - field → lexical sets
 - personal tenor → grammar
 - mode → grammar
7. Stylistic analysis of simple text:
 - contrasting descriptions such as poetic and scientific
 - opening paragraphs of novels, such as *Of Mice and Men* and *Lord of the Flies*
 - short stories
 - advertisements
 - government pamphlets

Resources

Benson, J., and Greaves, W. *The Language People Really Use*. Toronto: Canada Book Society, 1973.

Crystal, D., and Davy, D. *Investigating English Style*. London: Longman, 1969.

Halliday, M. A. K. *Explorations in the Function of Language*. London: Edward Arnold, 1973.

Leech, G. N. *English in Advertising*. London: Longman, 1966.

———. *Linguistic Guide to English Poetry*. London: Longman, 1969.

Malmstrom, J. *Language in Society*. Rochelle Park, N.J.: Hayden Book Co., 1965.

Bibliography

Basic references for teachers

Three key items are strongly recommended: a good guide book; a modern grammar; and a collection of good dictionaries. The following are suggested:

Gleason, H. A. *Linguistics and English Grammar*. Toronto: Holt, Rinehart and Winston, 1965.

The author sets forth a program “necessary for a rank-and-file teacher who wishes to carry out his proper tasks in a workmanlike manner using the best insights of the present day”. In other words, this book is an excellent beginning for teachers who ask themselves “What do I need to know to teach English well?”

Quirk, Randolph, and Greenbaum, Sidney. *A University Grammar of English*. London: Longman, 1973.

This text is a shorter version of *A Grammar of Contemporary English* produced by Professor Quirk and his associates (Sidney Greenbaum, Geoffrey Leech and Jan Svartvik) after a ten-year survey of current English usage. As a lucid, scholarly, and comprehensive description of spoken and written English, it is a valuable reference for teachers and students.

Dictionaries: use and study

In order to escape prevalent attitudes and misconceptions about "the dictionary", every English classroom should have several major dictionaries available for student reference. Key terms encountered in the study of literature should be checked by several students using these various dictionaries. The following are recommended, not only for the list of entries but for the inclusion of other useful reference materials too often overlooked.

Dictionary of Canadian English: The Senior Dictionary. Toronto: Gage Educational Publishing, 1973.

Webster's New Collegiate Dictionary. 8th edition. Toronto: Thomas Allen & Son, 1974.

The Concise Oxford English Dictionary. 6th edition. Toronto: Oxford University Press, 1976.

The Heritage Illustrated Dictionary of the English Language. International edition. Toronto: McGraw-Hill Ryerson, 1975.

Webster's Collegiate Thesaurus. Toronto: Thomas Allen & Son, 1976.

A Concise Dictionary of Canadianisms. Toronto: Gage Educational Publishing, 1973.

Devlin, J. A. *A Dictionary of Synonyms and Antonyms*. Scarborough: Popular Library, Barrdawn Sales Ltd., 1975.

Wilson, K. G., Hendrickson, R. H., and Taylor, P. A. *Harbrace Guide to Dictionaries*. New York: Harcourt, Brace & World, 1963.

This is a collection of essays grouped to answer three main questions: What is a dictionary? What kinds of dictionaries are there? What is in a dictionary? An understanding of the answers offered will lead to a more intelligent use of dictionaries.

Selected references

Aranguren, J. L. *Human Communication*. Toronto: McGraw-Hill Ryerson, 1967.

Burgess, Anthony. *Language Made Plain: An Introduction to the Study of Language*. Binghamton, N.Y.: Apollo Paperbacks, 1969.

Teacher, critic, and novelist, Burgess has a way of condensing wide readings on the nature of language and relating selected information to the Senior student.

Chao, Yuen Ren. *Language and Symbolic Systems*. London: Cambridge University Press, 1968.

This introductory study prepared for beginners has appeal for students interested in language technology and communication systems.

Malmstrom, Jean. *Language in Society*. Rochelle Park, N.J.: Hayden Book Co., 1965.

Designed as a student text, this book presents viewpoints derived from such disciplines as linguistics, psychology, sociology, and anthropology. From this scholarly base, sample lessons are included to enable teachers to help students to understand how language works in society.

Quirk, Randolph. *The Use of English*. Second edition. London: Longman, 1970.

"This book seeks to satisfy our natural curiosity about language and to supply just such knowledge of the mother tongue as should be the familiar equipment of every educated person . . . (in order to) . . . use English more intelligently, respond to it more sensitively, and acknowledge more fully the implications of its international use today."

Sapir, Edward. *Language: An Introduction to the Study of Speech*. New York: Harcourt Brace, 1921.

Widely recognized as a classic, its main purpose is "to show what language is, its variability in time and space, and its relation to other fundamental human interests – the problem of thought, the nature of the historical process, race, culture, and art".

Wallwork, J. F. *Language and Linguistics: An Introduction to the Study of Language*. London: Heinemann, 1971.

"It is not easy to find something to read which will be simple and direct and yet open up the way to more detailed study if required. This book is an attempt to provide this starting point."

English teaching and linguistics

Doughty, P. S., Pearce, J., and Thornton, G. *Exploring Language*. London: Edward Arnold (Macmillan of Canada), 1972.

Under the direction of M. A. K. Halliday, this team of British teachers has edited a series of studies entitled "Explorations in Language Study" for the School Council Program in Linguistics and English Teaching. *Exploring Language* is addressed to teachers of English by teachers who understand the problems which have beleaguered the profession, and the direction in which the curriculum is developing. An important reference on its own terms, it introduces the publication of classroom activities called *Language in Use*.

_____. *Language in Use*. London: Edward Arnold (Macmillan of Canada), 1971.

This is a collection of 110 classroom units grouped on three levels:

- I Language – its nature and function
- II Language and Individual Man
- III Language and Social Man

Halliday, M. A. K. *Explorations in the Functions of Language*. London: Edward Arnold (Macmillan of Canada), 1973.

"A functional approach to language means, first of all investigating how language is used: trying to find out what are the purposes language serves for us, and how we are able to achieve these purposes through speaking, listening, reading, and writing. But it also means . . . seeking to explain the nature of language in functional terms: . . . how the form of language has been determined by the functions it has evolved to serve."

Halliday, M. A. K., McIntosh, A., and Stevens, P. *The Linguistic Sciences and Language Teaching*. London: Longman, 1964.

Teachers seeking to understand the contribution of linguistic sciences to the teaching of English will find a helpful presentation of this interconnection which often has been unsystematic and haphazard elsewhere. This British view complements the perspective developed in Professor Gleason's work, *Linguistics and English Grammar*.

This British school, or tradition of scholarship, has its roots in the work of Henry Sweet, the great Oxford linguist and phonetician. The two branches of linguistics were further developed by Daniel Jones in phonetics, and J. R. Firth in linguistics. The tradition is generally referred to as the Neo-Firthian school, the chief exponent of which is Michael Halliday. In addition to the work of Halliday's colleagues (McIntosh, Stevens, Enkvist, Gregory, and Sinclair) there are currently appearing a number of books prepared for teachers and teacher-training centres in England and Scotland. Here are a few useful titles:

Berry, Margaret. *Introduction to Systemic Linguistics*. Vol. 1, *Structures and Systems*, vol. 2, *Levels and Links*. London: B. T. Batsford Ltd., 1976.

Muir, James. *A Modern Approach to English Grammar*. London: B. T. Batsford Ltd., 1973.

Wilkinson, Andrew. *Language and Education*. London: Oxford University Press, 1975.

This paperback, prompted by the Bullock Report, is both a manual and a workbook. After discussing verbal and non-verbal communication, it reports from linguistically related disciplines information to answer such key questions: What does language do? How does language relate to thought? to learning? How is language acquired?

General reference

Abercrombie, David. *Elements of General Phonetics*. Chicago: Aldine Publishing, 1967.

The book assumes no previous knowledge of this subject traditionally neglected in English teacher training. Yet it is the most comprehensive and updated text available. Fortunately, most of the illustrations are derived from the English language.

Crystal, David. *What Is Linguistics?* Second edition. London: Edward Arnold, 1969.

This seventy-page answer is prepared for teachers, students, and general readers.

Crystal, D., and Davy, D. *Investigating English Style*. London: Longman, 1969.

The authors provide a theory of language variation and a descriptive framework to identify the characteristic features of any text. They illustrate their investigation with examples from conversations, Elizabethan sonnets, Milton's prose, newspaper reporting, television scripts, and legal documents.

Joos, Martin. *The Five Clocks*. New York: Harcourt, Brace & World, 1967.

A description of five styles of English – frozen, formal, consultative, casual, and intimate – together with a humorous account of the conversion of Miss Fidditch "who would rather parse than eat".

Orkin, M. M. *Speaking Canadian English: An Informal Account of the English Language in Canada*. Toronto: General Publishing, 1970.

The author is a lawyer who has a consuming interest in both the official languages of Canada. His book is a major, although informal study of Canadian English, an area of general academic neglect. "Canadian schools and universities . . . offer courses in many languages . . . yet the study of Canadian English as such nowhere appears on a school curriculum."

Palmer, F. R. *Semantics: A New Outline*. London: Cambridge University Press, 1976.

This slim paperback presents a comprehensive survey of current developments in this generally underdeveloped area. The author is addressing the beginning student, or the teacher lacking formal knowledge of linguistics.

Spencer, J., Gregory, M. J., and Enkvist, N. E. *Linguistics and Style*. London: Oxford University Press, 1964.

The two papers in this volume, "On Defining Style" and "An Approach to the Study of Style", demonstrate the contribution linguistics can make to the study of literary styles.

But literary study must also concern itself with style, that is, with the patterning of the choices made within the options presented by the language. If it is to do this, there must be available reasonably precise information about the alternative grammatical structures that are available. . . . Style is . . . a meeting ground for language, composition, and literature.

— H. A. Gleason, Jr.
Department of Linguistics,
University of Toronto

Suggestions for Teachers of Business and Technical English Courses

Students in business and technical courses need a balanced program of writing and language study, integrated with the study of literature, both past and present, and including some Canadian literature (see *The Design of Senior English Programs*). Emphasis should be given to the reading and study of contemporary materials of a good quality, with sufficient coverage of literature representing earlier periods and traditions to provide background. Since graduating students require a high degree of competence in language usage, teachers may wish to spend up to one half of the time on writing and language study. The program, the practices, and the expectations must be suited to the abilities of the student.

The program in writing and language study should be more than a course in the mechanics of writing business letters and the conventions of correct spelling or appropriate punctuation. Assignments and lessons should be designed to develop the students' abilities to express their thoughts with clarity, precision, conciseness, and imagination on a range of subjects. Through the development of a good knowledge of the conventions of written language and an understanding of effective writing principles, Senior students should experience increasing ease and confidence in using English in several types of writing, such as stories and letters to the editor, as well as business correspondence and reports. Regular practice in writing and speaking should be carefully planned with clear aims, progression, and increasing challenge.

The English program should provide for the practice and development of abilities in oral and written expression vital to success in the world of commerce and industry. These abilities include attentive listening, logical organization of ideas, accuracy in writing, facility in speaking and reading, and the habit of close concentration and sustained effort to complete a task.

Some of the materials and topics for language study and writing practice may be adapted from actual business and industrial situations: applications for summer work; inquiries for information about unusual careers; presentations of vocational opportunities available to young people; descriptions of summer work experiences; invitations to speakers from business and industry and letters requesting information; and reports on production procedures observed during field trips to major industries. In order to write concisely and clearly, students will find it helpful to undergo the discipline of writing summaries and précis.

Much of the writing and language study will be concerned with the careful organization of thoughts into essays, letters, reports, memoranda, and other formats used in business. The fact that writing for business and industry is designed to communicate precisely and economically does not mean that its style has to be flat and drab.

The following topics should be studied and practised carefully:

- the principles of good paragraph structure
- the varieties of sentences that can be employed for effect and emphasis
- the selection of vocabulary to suit the context
- gathering and organizing information

- planning and writing a first draft;
- revising the draft and writing the final copy;
- proofreading to ensure accuracy, clarity, and flow.

Approaches to writing and speaking should involve the students in written and oral expression with a particular purpose in mind, and should avoid isolated exercises in a textbook on the mechanics of expression. Exercises in the conventions of written expression, correct spelling, and appropriate punctuation should be developed out of the students' written assignments and should relate to the needs of the students as they themselves perceive them and as the teacher identifies them in the evaluation of written work. From the students' essays, the teacher may build up a list of sentences which convey ideas well, and may use these sentences to exemplify effective writing techniques. This approach helps to build the students' confidence in their ability to write.

If a general need is evident, the teacher can also use the students' written work to compile for discussion a list of punctuation problems fairly common across the class, or to prepare for correction an exercise on such items as the agreement of subjects and verbs, and pronouns and their antecedents. Through the teacher's guidance, the close relationship of the exercises to the needs of students motivates them to improve and to transfer their newly-acquired knowledge to future writing assignments. This approach can develop understanding of appropriate patterns of usage and can increase the students' ability to evaluate and revise their own writing. Emphasis should be placed on the students' responsibility for correcting their own errors in spelling and usage. The teacher should establish clearly-understood and firm requirements, and work which does not meet a reasonable level of achievement should be considered unacceptable. On the other hand, merited praise should be given on every possible occasion for very good and excellent work.

Students in business and technical English courses find it a valuable learning experience to evaluate their own and other students' writing and speaking. Such approaches to evaluation require the teacher to make the assessment criteria explicit and clear. An understanding of the fact that these criteria vary according to the activity helps students to appreciate the differences in style and technique required to write a good letter, report, précis, paraphrase, argument, exposition, speech, or other form under study.

Many opportunities for oral participation should be planned so that students learn to prepare a presentation to express themselves fluently, and to speak with poise and confidence. Oral reports, book reviews, debates, dramatic readings, play-acting, and simulated broadcasts and interviews can provide such opportunities. In most cases these experiences may also be used to develop the listening skills of students who are not speaking, when they are required to write any of the following: summaries, lists of unanswered questions, counter arguments, and suggestions for improving the presentations. The teacher should serve as a model of good speaking habits, and students should be expected to practise speaking with clarity and precision in every classroom.

Students should also make a study of the language and devices of persuasion used in advertising, news reporting, and politics to develop the skills of critical listening and viewing. For the purpose of oral reporting, students must be able to recognize inconsistencies in reasoning and false logic in persuasive speaking. They should also learn to discern devices in the media for manipulating the emotions and mind of the viewer and listener.

Reading a variety of materials in addition to the literature on the course will direct the students' attention to the general vocabulary of business and industry as well as the specialized vocabulary. Students should be exposed to materials such as shop procedures, application forms, letters of various kinds, group insurance plans, reports on production procedures, articles from trade magazines and business journals, mortgages, deeds, and collective agreements.

When students take some aspects of the English program from teachers in the business education and technical departments, as well as from a teacher in the English department, the work in related areas of business correspondence and report writing should be co-ordinated as far as possible. Business and technical teachers can explain equipment, procedures, processes, and terminology; they can provide handouts and notes as well as books. They can make suggestions about the specific writing needs in their fields and furnish samples. Wherever possible, teachers of English and of technical and business education should plan units of work that can be submitted to teachers in both fields. The co-operation of teachers and department heads can be instrumental in providing these students with an integrated, purposeful program.

An important goal in designing an English program for business and technical students is to develop an appreciation of literature and an enthusiasm for reading which will carry over into adult life. Courses should give emphasis to literature which appeals to the interests of the students and which provides ample opportunity for a wide variety of lesson approaches.

In the study of contemporary literature, the teacher will find a number of opportunities to compare print and audiovisual materials. Many popular novels and short stories are adapted for film and television, and the video version of a television program, for example, can be studied in its script form. Magazine articles and newspaper reviews can provide challenging commentaries on current issues and activities. The use of recordings of plays, poetry, speeches, and commentaries, combined with the study of essays, newspapers, periodicals, and magazines, can sharpen student interest and stimulate critical reading, viewing, listening, speaking, and writing. A selection of literary works from the past, with special relevance for the present, should be chosen to provide the students with some breadth of understanding of literary traditions. At some point in the Senior Division, for example, a Shakespearian play deserves attention, especially considering the availability of live stage presentations at Stratford, Ontario, and excellent films like Zefferelli's *Romeo and Juliet* or Peter Brooks' *King Lear*. The Shaw Festival at Niagara-on-the-Lake and other centres provide opportunities for the students to enjoy modern theatre.

In the study of literature, it is advisable to avoid a rushed pace which frustrates the students or lessens their appreciation. On the other hand, it is also important to avoid a laborious line-by-line or chapter-by-chapter treatment which results in boredom. Discussion and a variety of lesson approaches prove effective when they are organized around topics of special interest such as: the study of themes; the developing character of the hero or heroine; the element of hubris; the social and psychological levels of meaning; the author's techniques for making the story exciting; and comparisons with other works.

Students in all business and technical English courses should be encouraged to read frequently and widely according to their interests and capabilities. Interesting books and reading materials of various kinds should be made available and discussed. Displays of graphic jacket designs on classroom bulletin boards, clippings of reviews from publishers' catalogues, student book reviews or posters, selected listings of books and articles on topics related to the course of study – these and other approaches can be effective in encouraging wider reading. Students should be encouraged to talk about the books they have enjoyed most. Occasionally, it is a worthwhile practice to announce and set aside a period for independent reading in the school resource centre or in the classroom.

Practical Lesson Units for Business Education Programs

The following units on the memorandum and the business meeting are suited to the grade 11 or 12 level.

Purpose

1. To write memoranda and minutes of a meeting.
2. To know the standards of business writing: accuracy; completeness; precision of language and detail; neatness; conciseness; legibility; and liveliness.
3. To be able to read and carry out instructions.
4. To understand the framework of an organization and the procedures followed in a business meeting.

Unit 1: The Memorandum

Aims:

- To understand the uses made of the memorandum in business.
- To write memoranda following instructions provided in a memorandum.
- To evaluate the effectiveness of certain memoranda.
- To learn the meaning and spelling of words and terms in the business vocabulary.

Materials required

1. Samples of many different kinds of memoranda collected from business firms, industries, and the school. Some should be blank; others completed by typewriter or handwritten. Some of these memoranda may be prepared for overhead projection.
2. Copies of paragraphs for use in précis exercises. These may be expanded versions of memoranda so that the students' completed précis can be compared with copies of the original for conciseness, completeness, clarity, and other qualities.
3. A package of identical written and typed memoranda for each student, illustrating varying degrees of accuracy, legibility, conciseness, clarity, completeness, and neatness. The teacher should include in each package some blank memoranda and a sheet of instructions in the form of a memorandum.
4. Copies of rough notes of "action items" from a meeting for the use of each student in preparing a memorandum.

Procedure

1. Memorandum:
 - definition
 - origin of words (other words in the family of words, for example, "memorable")
2. Study of memoranda formats (using blank forms):
 - the use by most firms of special stationery and a special style of writing for inter-office letters or memoranda, rather than letter style
 - the advantages and limitations of two "memo" forms which serve the same purpose
 - the purposes served by each memorandum
 - the study of completed memoranda, noting the information and style of presentation, with particular attention to the conciseness and clarity normally found in a memorandum
3. Discussion of the use of memoranda:
 - for communication between company offices in different cities
 - for messages between various offices or departments of the same company within the same city
4. Reasons for the use of the memorandum rather than letter form:
 - less expensive than letterhead stationery
 - easier and faster to set up on a typewriter or to write by hand
 - one large envelope sent to the same office or department saves mailing costs and draws immediate attention
5. Kinds of information recorded on memoranda:
 - instructions, requests, reminders or notices of meetings, appointments, cancelling of arrangements, changing of arrangements, the alerting of personnel to urgent or important matters

6. Common characteristics of memoranda:
 - brevity, conciseness, precision, clarity, legibility, neatness
 - inclusion of date, sender's and recipient's names, and the message
 - omission of salutation and complimentary ending
7. Consequences of an inadequate or incorrect memorandum:
 - poor employer-employee relationships
 - cause of inadequate briefing on an important matter
 - failure of personnel to appear at the right place or time for an important meeting
 - unnecessary expense, embarrassment, and waste of time

Suggested précis work related to memoranda:

- a) In the first few memoranda to be condensed by the students, words and phrases may be underlined.
- b) The teacher may work through one paragraph with the students to illustrate ways of reducing the material.
- c) The students form groups of three or four and reduce another paragraph or two.
- d) One student from each group writes a condensed paragraph on the board. These group efforts may be discussed and compared with a model memorandum.
- e) The packages of memoranda may be distributed with the instruction sheet on the top. Students discuss the adequacy of each completed memorandum and assess selected examples using specific criteria.
- f) Each student then writes a one-paragraph comment on the selected memoranda.
- g) Each student may also write two to three memoranda from the notes supplied regarding action items from a meeting.

Suggested follow-up activities:

- a) The best evaluations may be read after the teacher has looked them over.
- b) The teacher may also select examples of well-chosen words and good examples of clarity, conciseness, and liveliness from the students' work for class discussion.
- c) If the students' work indicates a general lack of awareness of particular grammatical constructions or punctuation problems, a lesson may be devoted to these problems. Individual weaknesses may be dealt with on an individual basis and the students urged to begin a file in which they note their shortcomings. They also file actual samples of business correspondence which they or their families receive. Interesting samples may be brought to class and discussed.
- d) Memoranda may be used frequently in class to give students instructions and assignments. The students may be encouraged to write memoranda indicating progress made on a project or a problem that they wish to tackle.

Evaluation

Students may write a number of memoranda following the instructions provided. Evaluation may be based on the quality of the students' writing and on their proficiency in carrying out instructions.

Unit 2: The Business Meeting

Aims:

- To learn the general procedure for a meeting.
- To learn how to prepare an agenda.
- To learn the meaning and spelling of words used in meetings and the minutes of meetings.
- To record the minutes of a meeting.
- To learn the framework of an organization such as the Student Council.
- To learn to conduct a business meeting.

Materials required

1. Copies of minutes of meetings for each student.
2. Copies of agendas and resolutions (one agenda could be that of a meeting for which minutes are handed out).
3. Copies of a constitution for each student, for example, the Student Council Constitution.
4. Books on parliamentary and business procedures for meetings.
5. Prepared notes to be put into the form of minutes by the students.

Procedure

1. The study of related vocabulary: meaning, spelling, and word origins for some words and expressions.

– minutes	– amendment	– omission
– agenda	– resolution	– parliamentary procedure
– verbatim	– constitution	– adjourn
– motion	– by-law	– adjournment
– to pass a motion	– quorum	– ballot
– to second a motion	– roll call	– “aye”, “nay”
– unanimous	– motion carried	– address the chair
2. The study of a constitution: working in small groups, students may read carefully copies of the Student Council or other constitution to note:
 - the aims, objectives, purpose, or organization
 - the duties of officers
 - the rights and duties of members
 - the procedures to be followed, for example, holding of meetings, electing officers, and amending the constitution
3. Discussion of the ways in which to improve a constitution:
 - a member of each group gives an oral report on one of the above topics
 - one of the students then leads a group or class in a discussion of suggestions for improving the constitution under study
 - if another constitution is available, it is read and compared with the first one
4. Discussion of the purposes served by the minutes of a meeting.
5. The features of well-written minutes: accuracy, clarity, completeness, attractive format, and varying degrees of formality in language.

General pattern of a meeting

1. Discussion of the use of an agenda prior to a meeting, using distributed copies.
2. The order of a meeting:
 - recording secretary appointed if necessary
 - roll called by the secretary (or the names of absentees recorded)
 - the minutes of the previous meeting read by the secretary and approved or amended if necessary before a motion for approval is made, seconded, and passed by the members (explanation by a knowledgeable student or the teacher that minutes may be approved without being read if members have had an opportunity to read them before the meeting)
3. Reports
 - Reading and discussion of the treasurer's or other officer's report. If the report is acceptable, a motion is made, and seconded. Other reports, if any, are handled in the same way.
 - The same procedure is followed for committee reports. If the report is lengthy, a copy is usually given to the secretary before it is read.
 - The secretary's responsibility is to record the reports along with any important points discussed by the members. The need for accuracy is self-evident. All motions must be recorded verbatim along with the name of the person who makes the motion and of the person who seconds it.
4. Discussion of unfinished business (from previous meetings).
5. Discussion of new business:
 - new business on the agenda
 - any other new business
 - decision on the date of the next meeting
6. Adjournment.

The study of the minutes of a meeting

- distribution of sample copies
- discussion of format of the minutes
- comparison of minutes and the agenda for the meeting
- discussion of the features of well-written minutes

Suggested assignments

- a) The students write minutes from notes distributed by the teacher.
- b) Assuming that an employer is the secretary of an organization and has taken notes of a meeting, the student in the role of the employer's secretary prepares the official minutes of the meeting from these notes, proofreads and rewrites them neatly.
- c) After copies of minutes (such as those mentioned above), have been made and distributed, students meet in groups to discuss, record, and report the relative merits.

Follow-up activities

- a) Students attend a student council or one of the other school organization's meetings, or sit in with the regular secretary, and record the minutes of the meeting.
- b) These are handed in for evaluation. Students' minutes are compared with the secretary's copy and the two versions analyzed for various qualities.

Further suggestions

- a) Students watch a debate or forum on television and record the minutes of the program, including a summary of the speaker's comments.
- b) When a speaker is present in the school, the class records the minutes, including a summary of the address. The important points of any discussion which follows the address should be included in the minutes along with the names of the students or teachers who raise the points.
- c) Students attend a meeting of the City Council or the Board of Education to record the minutes. Arrangements should be made ahead of time.

Evaluation

The teacher may prepare a test on the theory of the lesson, or students may be required to record minutes from the notes of a meeting, or be asked to take minutes at a meeting.

It is of supreme importance that children be taught to reason, calculate, and communicate if Canada is to keep pace with the rest of the world. Failure to do this can only be detrimental to all. It will place our coming generations at a social, cultural, and economic disadvantage.

— Samuel Hughes, Executive Director of the Canadian Chamber of Commerce

Suggestions for Teachers of Vocational and Occupational English Courses

The needs of students with various kinds of learning difficulties have been met by boards of education through such approaches as special educational services, occupational courses in composite schools, and special vocational schools. An increasing number of these students want to take courses in the Senior Division and obtain the Secondary School Graduation Diploma. English is the most “vocational” of all subjects since the individual’s achievement is determined largely by his or her ability, or inability, to communicate.

Students should learn to:

- read a variety of literature for information and enjoyment;
- listen attentively to follow directions and instructions, and to grasp the essence of what is being said;
- view and listen to media presentations in order to distinguish fact from fiction;
- speak clearly, courteously, and concisely;
- write in a clear, straightforward style suited to practical purposes.

In designing courses for students in the Senior Division, teachers should take into account the following practical considerations:

1. A wide range of abilities will necessitate the use of a variety of approaches and activities.
2. Students who have a history of failure and a low opinion of their work need to be provided with opportunities to succeed and to improve their self-confidence. Initial reading and writing assignments should therefore be well within the range of the students’ ability.
3. The material to be taught is learned more readily when related to what the students already know. For example, the English teacher should be familiar with the students’ shop work and correlate some oral and writing activities with the practical parts of the students’ total school program.
4. Subjects should be correlated as much as possible. History, for example, might be taught as part of a lesson in English with time provided for reading and use of the library.
5. A significant proportion of the learning program should provide for the active involvement of the students.
6. Language and social growth can be developed through student interaction and structured, small-group work.
7. The study of words in context and through a games approach can help to increase a student’s store of words.

8. The mechanics of writing (spelling, punctuation, and grammar) should be taught in relation to the students' own work.
9. Evaluation is useful when it supplies a reasonable challenge, builds confidence, and guides the students in the improvement of their oral and written expression; tests should always be devised so that students are encouraged to do their best.

Reading materials

In order to appeal to students who lack interest in reading, print materials should be:

- attractively designed, with easily-readable type;
- illustrated with pictures of people in the same age group as the students;
- within the range of the students' reading ability as determined by careful diagnosis;
- within the range of the students' interests as determined by the teacher through such means as daily observations, consultations with students, and an interest inventory;
- varied enough to appeal to diverse interests and backgrounds, and brief enough to fit the short attention span of many students.

In classes where there is a wide range of interests and abilities, the study of the novel may combine a multiple novel approach and an individualized reading program. Students need to hear sensitive readings by the teacher. Class periods may also include reading by students, discussion, and a brief assignment based on the day's work. For students who are difficult to reach even through the use of conventional, high-interest, low-vocabulary print material, the following resources may be helpful:

1. The Ontario Educational Communications Authority's Video Readers' Program which approaches reading and writing through videotapes. A "how-to" video readers' booklet is available from the Utilization Branch, OECA, 2180 Yonge Street, Toronto, Ontario M4S 2C1.
2. Other audiovisual materials (films, comics, slides, records) related to the content of the reading selection.
3. Read-along tapes designed to accompany print selections.

Language is the outward expression of an accumulation of learning and experience shared by a group of people over centuries of development. It is not simply a vocal symbol; it is a dynamic force which shapes the way a man looks at the world, his thinking about the world and his philosophy of life. Knowing his maternal language helps a man to know himself; being proud of a language helps a man to be proud of himself.

- Policy paper on control of education, National Indian Brotherhood

Creating and sustaining interest in a reading selection

1. The following techniques are helpful in arousing and sustaining interest in a reading selection.
 - a) Use a simulation game or hypothetical situation that is related to the content of the reading selection.
 - b) Elicit from the class personal anecdotes related to a problem or situation that will be central to the reading selection. Have students tell of personal plans that did not materialize, for example, to help increase their empathy for and deepen their understanding of the characters in *Luke Baldwin's Vow*, by Morley Callaghan.
 - c) Discuss difficult concepts and words that could hamper the students' understanding of the selection.
2. The technique of using the group to develop a hypothesis may be applied to a variety of non-fiction selections:
 - a) Divide the class into small groups.
 - b) Announce the subject of the reading selection (e.g., hot-air balloons).
 - c) Have each group draw four columns with the following headings and statements:

We are probably right	We <i>do</i> know	We could be wrong	We <i>don't</i> know
Ascent and descent are probably controlled by regulating the intensity of the burner.	Hot-air balloons are cheaper to operate than gas balloons.	We are not sure what the first kind of fuel was.	We don't know the cost of a new hot-air balloon.

- d) The group members make an inventory of the facts they know about the subject in each column.
- e) The groups return to a class format and the teacher introduces the reading selection.

Interest during class discussion of the selection is increased because the groups are constantly checking their own hypotheses against the facts of the selection. A great deal of interaction occurs as the members of each group attempt to justify their group's position. The teacher should encourage students to research any unanswered questions while enthusiasm is high. The same format can be applied as a technique to motivate the reading of an animal story, a sports story, science fiction, and short sketches of famous people.

3. The technique of using the group to make predictions can be applied to stimulate interest in the reading of a variety of *fiction* selections:
 - a) Read the title of the selection.
 - b) Ask the students what they think the story is going to be about. Jot their suggestions on the chalkboard.
 - c) After arousing their interest, read the first paragraph and ask if they are ready to change their predictions or hypotheses and make new ones.

d) Continue reading, pausing at appropriate times to determine whether students want to revise their hypotheses and make new predictions.

e) At the end of the story, have a brief discussion of what details led to the correct hypothesis.

Sometimes, disclosing the title of a story to be read is too revealing or not revealing enough, as in the short story *If I Forget Thee O Earth*, by Arthur C. Clarke. The teacher may find it more to the point to pose a question based on a key situation presented in this short story, such as, "Why might a person never have been outside until he or she was ten years old?"

Some reading selections can make good launching pads for group activities such as dramatic presentations, skits, simulated radio broadcasts, simulated television programs, filming a subject, field trips, and role playing.

Dealing with reading problems

The teacher can determine with fair accuracy each student's reading strengths and weaknesses through careful observation and diagnosis. Reading improvement activities to meet some of the particular needs of individuals can be provided in a total class grouping. Other activities achieve better results in small groups or on an individual basis.

By using a manageable variety of methods to bring about reading improvement, the teacher is able to minimize the disadvantages inherent in the use of a single approach. For example, individualized skill-building exercises are sometimes useful. The sole use of isolated, individualized skill-building exercises (with or without the assistance of audiovisual equipment) deprives the students of the chance to increase their language competence through verbal interaction with others, and through reading books in a subject with which they are having difficulty.

A games approach to improvement is also helpful for some students, and can be used to teach the skills of effective small-group participation. Games can be devised for the wide range of reading levels.

Students who are experiencing serious reading problems can become interested in many word and letter recognition games. From games involving their own store of words, the students can be led to study new words and use them in their writing.

Students whose competencies lie between the beginning reader and those who read with ease can benefit from activities that will extend their power over the kind of reading material they will encounter in their daily lives: newspapers, popular magazines, comics, how-to manuals, assembly instructions, various forms to be filled out, advertisements, TV guides, joke books, catalogues, short tales, stories about adolescents, short biographies, and cookbooks. Most of the reading selections should be short.

Students who are more comfortable with the printed word than their peers should have the opportunity to develop more complex skills that result in greater independence. They should also be encouraged to write stories and longer prose passages.

In the attempt to improve both reading performance and competence, it is possible to lose sight of one of the chief purposes of reading — enjoyment. Unless teachers are prepared to give students sufficient time in class for uninterrupted, sustained, silent reading (USSR), it is doubtful whether they will come to regard reading as either a pleasurable short-term experience or an enjoyable lifelong pastime.

Writing

Many vocational students prefer to express themselves orally rather than in writing. For these students, writing seems less natural, less immediate, and often less practical than speaking. Yet, given the chance to experience a variety of writing activities, many of them discover that writing can be enjoyable.

Principles for designing writing activities

In designing writing activities, the teacher may find the following principles helpful:

1. Most writing assignments should be kept short (from one to three paragraphs).
2. Writing instructions should be clear and simple.
3. A brief discussion of a topic can act as a stimulus to writing.
4. Audiovisual aids, judiciously used, can stimulate interest in writing.
5. Most writing should lead to some other form of activity.
6. Most topics and activities should be related to the students' own sphere of experience.
7. Writing should be directed to specific audiences.
8. Assignments should be varied enough to meet a diversity of needs and abilities.
9. The mechanics of writing (spelling, punctuation, usage, grammar) should be taught in relation to a student's actual writing.
10. Writing should be related, whenever possible, to other aspects of the language continuum: listening, speaking, reading, and viewing.
11. Much of the writing gains stronger motivation when it involves self-expression and personal reaction.

Writing activities

1. Recordings can be used to good advantage in the writing program.
 - a) Tape record a short mystery story and insert any clues needed to solve the mystery by adding appropriate sound effects. Students explain in writing how they managed to solve the mystery by using the clues.
 - b) Play a tape containing several sound effects (for example, howling winds, creaking doors, footsteps, smashing sounds, screams, thuds, a train whistle, hurried footsteps, and so forth). Have students create their own short mystery stories or radio scripts using these effects.
 - c) Use instrumental music to create a particular mood. Have students:
 - write whatever comes into their minds as they listen to the music (stream-of-consciousness or mosaic technique); or
 - try to capture the mood in a paragraph that establishes the setting of a story; or
 - write the lyrics they feel would fit the music.

d) Have students listen to recordings by various popular comedians. Let them attempt to create their own brief routines using their own or someone else's comic material. A good routine could be presented at a school assembly.

e) Play a "great moments" recording, for example, the explosion of the Hindenburg, and have students write their own eye-witness accounts of a real or imagined moment.

2. Role playing is another stimulus to writing.

a) Students are paired. One student in each pair assumes the role of a syndicated columnist who replies to letters from people asking for advice about their personal problems. The other assumes the role of the person who is seeking advice. The roles are then reversed.

b) Students are grouped to dramatize various problem situations. For example, a young married couple are discussing the purchase of their first car with a relative. From their conversation you can tell that neither knows much about the high cost of cars purchased on the instalment plan. They want to buy a luxury car and the relative tries to persuade them to buy an economy car. Students can write the script and dramatize the situation.

c) The class is divided into four competing advertising agencies. Each agency includes: a director, who makes all major decisions; artists, who are responsible for the illustrations, typeface, and layout; copywriters, who write the words; a media buyer, who decides on where, when, and how the product will be advertised; a reviewer, who makes sure that codes and regulations are adhered to; and a team of motivational researchers, who determine psychological factors that help to sell a product.

The client presents the following problem to each agency:

My company's candy sales are slipping drastically. I can't understand why. My advertisement features a pleasantly plump man munching a large chocolate bar while he lounges in front of his television set. His expression indicates delight. The headline reads: "You get a real mouthful with 'Chunky' chocolate bars".

Each advertising agency must prepare a written proposal describing its approach to promoting the product. The same basic procedures can apply to radio and television commercials. Students assume various roles. Each agency creates an advertisement and presents it to the client. The teacher or a panel of student judges from another class can role play the client. Vance Packard's book, *The Hidden Persuaders*, can be useful.

3. The following activities will provide students with practice in meeting a variety of future career needs.

a) – Have each student list two different kinds of work he or she would like to do in the future.

– For each of the two kinds of work, the student lists two places of employment, i.e., the names and addresses of the businesses, companies or organizations.

– The class co-operatively composes a standard letter to prospective employers, briefly explaining the class project and requesting several job application forms.

- A master list of prospective places of employment is compiled on the chalkboard. Opposite each place of employment are the names of students who selected it. This list is valuable in suggesting possible patterns of future grouping and indicates whether any employer could be inundated with letters.
 - To avoid such an inundation, each student is allowed to send a letter to only *one* of the four employers he or she has listed.
 - When the employers reply, each student can complete the application forms for the four jobs he or she has listed. Those applying for the same jobs may work together.
 - The completed forms should be checked for accuracy by the teacher.
 - Students should keep their revised copies on file so that they can be sent to the prospective employers prior to graduation.
 - The letter of application and the personal record sheet can also be written at this stage.
- b) Students should be given the opportunity to practise filling out other forms: income tax forms, various banking forms, and forms related to the use of automobiles (driver's licence, auto insurance). The more game-like activities become, the greater the interest.
4. a) The reading and *brief* discussion of short passages of high-interest can act as another writing stimulus. Often, these passages appear in daily newspapers, in weekly magazines, and in monthly digests.
- b) Indian and Eskimo artifacts may be used to stimulate the writing of imaginative sketches of life as revealed by the artifacts. For example, an arrow head, an Indian knife, and a feather may be used to motivate the students to write a short-short story in which the three objects play a prominent part.

Speaking

Most of an individual's contact with others is through the spoken word. Students, therefore, should be given frequent opportunities to practice speaking for both formal and informal occasions.

In addition to responding to the teacher's questions, students should learn to participate in many of the following speech activities: small-group discussion, class meetings, simulation games, role playing, reading aloud, dramatic presentations, interviewing, announcing, simulated broadcasting, story telling, impromptu speaking, improvisations, panel discussions, debates, voice-over narrations, public speaking, and seminar discussions.

Small-group discussion can usually be conducted successfully in the following manner:

- a) Form groups, no smaller than four and no larger than seven, for most discussions.
- b) Have each group decide on its organization (chairman, recorder, secretary).
- c) Devise activities that will involve the participation of each member of the group.

- d) Help participants understand how to apply the following techniques that will ensure fruitful discussion:
- respond and react to what others say
 - perceive and summarize points of similarity and difference
 - elicit further information from the reticent
 - avoid belittling other participants
 - achieve consensus through compromise
- e) Assist groups in assessing their own effectiveness by employing such techniques as observation checklists, questionnaires, role playing, interaction diagrams, and playbacks through the use of tape recordings.
- f) Help the groups understand how to overcome such problems as aggressiveness, joking, talking too much, passiveness, and digression from the topic.

Listening

When one considers that at least forty-five per cent of all information comes through listening, the development of the individual's ability to listen carefully takes on added significance. To make the classroom environment conducive to listening, the teacher should:

- develop a strong and open relationship with students based on common involvement (if not, the other person literally "turns off" and does not hear);
- stimulate an interest in the subject under study and establish the need for the students to listen attentively;
- relate what is to be learned to the students' sphere of experience ("Anything that cannot be related to what students already know will not make sense");
- consciously bridge the gap between the students' use of language and his or her own;
- acknowledge the students' contribution to discussion in a positive way;
- offer plenty of genuine encouragement;
- promote student interaction through the use of small-group and other forms of student-centred discussions.

While the desired atmosphere is being established, the teacher can help the students to become aware of the extent of their listening powers by designing activities such as the following to reveal their strengths and limitations.

1. Play a recording of sound effects and ask students to identify the sounds they hear.
2. Play a whisper game. Ask the students to sit in a circle. One student whispers a message that has been written on a piece of paper to the person next to him or her. The message is passed on until it comes back to the originator. What the originator hears is often radically different from the original message. Discuss why the discrepancies occur and the importance of listening and reporting precisely.
3. Provide the students with identical mimeographed maps. Have them move from a given starting point to a specific destination by following each step in the dictated directions.

4. Dictate a simple passage from any book. Have students compare their passage with the original.
5. Design a series of instructions which, if followed exactly, will result in the acceptable format and style of the basic parts of a letter. One of the early statements will tell the students not to follow several of the dictated instructions (for example, respond to all instructions except numbers 3, 5, 7 and 9). Students who failed to concentrate on the instructions will introduce extraneous material.
6. Read a simple passage from a book or magazine. Have students jot down only the main ideas.
7. Divide the class into four groups of equal size. Seated in a circle, two of the groups discuss a given topic. The two remaining groups form an outer circle around the discussion groups. Each person in the outer circle observes one person in the inner circle and notes any factors that might interfere with listening. At the end of the time allotted for discussion, each observer and the person observed meet to discuss behaviour that hinders or helps. Repeat the process with the former observers becoming the persons observed.
8. The above format may be applied to an integrated unit relating English to the social sciences, such as health, family studies, and social studies.

During the discussion between observer and the person observed, the following factors which interfere with listening may be discussed:

- emotional blocking
- lack of eye contact
- lack of preparation for listening
- failure to ask pertinent questions
- cutting off a speaker before he has finished
- changing the subject abruptly

There can be no mental development without interest.

— A. N. Whitehead

Evaluation

Principles of Evaluation

Some people believe that evaluation in language should be designed to help society to measure the level at which its young people are functioning. Others believe that the purpose of evaluation is to help individual students to improve their use of language. This controversy is reflected in the argument between those who support absolute criteria or standardized norms, and those who believe that evaluation should assess students solely against their own competencies.

The Ministry of Education recognizes the differences in opinion about evaluation. Accordingly, the policy set forth in the Senior English Guideline is based on recognition of the need for balancing effective approaches to evaluation by means of manageable procedures and integrated practices.

1. *A major purpose of evaluation is to guide students in the identification of strengths and the improvement of their ability to express themselves.*
2. A variety of methods is recommended in the evaluation of all aspects of the students' work.
3. In evaluating a student's ability to write, the teacher needs to consider a number of samples of expression written in a variety of modes and styles.
4. Because a student's progress in language competence is sometimes erratic and difficult to chart, effective evaluation must be honest, varied, and continuous in its use of different diagnostic and assessment approaches over a period of time.
5. Evaluation should be used for a variety of purposes at the appropriate time, including guidance of the student, diagnosis, grading for the report card and the information of parents, the assessment of school standards, the appraisal of program effectiveness, and the consequent revision of the program.
6. Evaluation procedures should take into account the variety and nature of learning and teaching styles used in a classroom to accommodate student interests, needs, and abilities.
7. Evaluation procedures should take into account, where applicable, the objective, fixed requirements of an instructional unit, as in précis writing, and the use of correct spelling and appropriate punctuation.
8. Evaluation should pay adequate attention to the level of course difficulty. Evaluation should also be suited to instructional purposes, the methodology chosen, and individual differences, where appropriate.
9. Evaluations will be based on the careful observations of the teacher and more formal assessment methods including such assignments as essays, oral presentations, projects, and personal writing.

Teacher Evaluation of Students' Writing

The purpose of this section is to provide alternative approaches to evaluation, and to assist teachers in developing a consistent code of assessment. When criteria and standards are clearly defined and understood, teachers' expectations are more clearly communicated, and students gradually develop greater competence in written expression.

Comments and recommendations for evaluation are also included for the assistance of heads of departments and others who provide leadership in workshops or marking seminars. Competent teachers working in marking committees can assist in establishing sound standards and in achieving reasonable consistency in their evaluation practices.

Teachers should plan their writing programs so that a number of compositions are written by each student and carefully marked by the teacher. For maximum growth in writing ability, students must be required to write regularly throughout the year, and feedback must occur with a minimum of delay. It is understood that all of a student's writing does not need to be marked in detail.

To assist students in improving their organization and expression of ideas, teachers should involve students in follow-up activities designed to increase each student's perception of merits and the need for improvements, reinforced by discussion and practice. When writing reveals a common shortcoming in the use of grammar or effectiveness of style, the teacher might plan a follow-up lesson on ways to improve, as a preparation for further writing. When the marking reveals a variety of different concerns and problems, more purposeful learning is achieved through individualized assignments, revision exercises, independent rewriting, or small-group work.

For students to learn from their writing and avoid making error patterns habitual, evaluation is necessary as a guide to the improvement of writing. Evaluation to establish a grade or mark for reporting purposes is required at certain times during the school year, but some of the writing can be evaluated and annotated by the teacher without the use of a percentage mark or letter grade. For example, in dealing with creative writing, the teacher will want to encourage the students to express themselves freely and imaginatively without restraint.

The teacher's concern should be to motivate the writing experience, to help students to recognize merits and shortcomings, and to guide them to apply what they have learned to further writing.

Some specific ways to help students improve their writing

1. A study of alternative ways in which a specific topic may be developed with a comparison of the relative advantages of each pattern of development.
2. Class discussion focused on particular writing problems and practices.
3. A study of stylistically effective paragraphs and essays by skilled writers and students, followed by a writing assignment.
4. Small-group discussion by the students of their own writing in the light of agreed criteria.
5. Written correction or improvement of identified shortcomings in areas such as structure, diction, economy, clarity and coherence, and the techniques for logically or persuasively establishing an important idea.

6. A review of the conventions of punctuation and usage.
7. Concentration on the review of one important writing skill.
8. Emphasis on merits in writing and ways in which the student can improve, rather than on simply indicating mistakes.
9. Establishment by the student of a cumulative writing file, and a personal record of writing concerns, errors, areas for improvement, and topics of interest for future reference.

Some marking procedures to assist the student

1. When writing is being marked carefully, the teacher should (a) use marginal notations, and (b) add a specific comment to guide and assist the student. This comment should be positive in tone, mentioning (i) good qualities and any evidence of growth in writing skill, and (ii) shortcomings and constructive suggestions for improvement.
The teacher should never underestimate the power of the marginal notation "Good". Well-deserved praise often achieves much more than the noting of errors.
2. In the case of the occasional piece of writing which is difficult to annotate because of the nature of the student's approach or shortcomings, the teacher may accomplish more by scheduling an individual conference to discuss the writing with the student.
3. All teachers within a school should agree upon the use of a set of marking symbols which can become a fast and efficient form of shorthand communication understood by all students in the school. The development of a common set of symbols can be a worthwhile objective for an in-service seminar on the marking of student writing. Teachers in an individual school, or a committee of teachers representing several schools, could organize such a seminar.
4. When the aim is to assess a particular aspect of composition, such as the vivid use of descriptive diction and metaphor, the teacher will avoid discouraging the student by emphasizing errors in usage which can be dealt with more appropriately at another time.

Positive comments to guide the student's improvement

The teacher's summarizing comment is often most effective when it is brief, focused on two or three main points, positive, encouraging, and includes definite suggestions for improvement. Following are some examples.

1. Topic: *Lost in the Woods*
Your story is good. The atmosphere of fear and foreboding is well built up and grips the reader through the power of your specific and vivid description. Your weak punctuation and grammatical slips unfortunately break the spell at many points. As an independent study assignment, research the rules for the use of commas, semicolons, and quotation marks, and rewrite the sentences checked in your essay.
2. Topic: *Rights and Responsibilities of a Canadian Citizen*
Your essay presents solid facts arranged in a convincing manner. Your emphasis on rights and the omission of related responsibilities, however, reduce the credibility of your arguments.

3. Topic: *Hidden Persuaders in Advertising*

You express your views in a straightforward and clear style, but your superficial treatment of the problem reveals that you have given little serious thought to the topic. To increase your understanding of the persuasive psychology and insidious logic used in certain commercials, you might read *Straight and Crooked Thinking*, by Robert H. Thouless, *The Hidden Persuaders*, by Vance Packard, or *Subliminal Seduction* by Bryan Wilson Key.

Marking seminars

Teachers participating in team marking sessions or in-service seminars may find some of the following suggestions useful for developing a consensus on criteria and standards for marking essays.

1. Duplicate a variety of essays for marking by the group.
2. Use the same number of essays as there are members in each group.
3. Ask each teacher to mark each essay in a round-table fashion without communicating with any other member of the group.
4. If the number of teachers participating is considerable, work in small groups of four to eight. The smaller the group, the less time spent on marking and the more time for sharing perceptions. A larger workshop can conclude with sharing of perceptions among participants by having a spokesman for each group outline the group consensus.
5. Ask each teacher to annotate each essay, indicating merits, errors, and ways to improve, and assigning a mark giving reasons.
6. Compare the gradings and discuss the annotations.
7. Develop a consensus on the most appropriate annotations and grade for each essay based on mutual agreement concerning evaluation criteria and standards.

Grading techniques

1. *Comprehensive marking of content and expression in student essays:* Detailed analytical marking of the essays written by students is effective when the following procedure is followed:

Stage A:

- a) Read the essay, determine the spirit and intention of the writer, and assign the preliminary mark or grade taking the student's apparent objective into account.
- b) In deciding the preliminary mark or grade, disregard errors in spelling and grammar.

Stage B:

- a) Reread the essay and annotate its merits and shortcomings.
- b) Additional merits required for raising the preliminary grade include one or more of the following: interesting material; sound facts in exposition; persuasiveness; evidence of logical organization; effective paragraphing; sentence variety; appropriately-used rhetorical devices; precise diction; clarity; and emphasis.

c) Annotate effective passages, and errors in usage, spelling, and grammatical constructions. Raise, leave the same, or lower the student's mark to reflect the level of performance in written expression in comparison with standards of expectation for correctness and achievement at the writer's grade level. Over-punctuation or under-punctuation should be considered in relation to the student's style and writing purpose. *Whether a construction is a serious error, a minor slip in standard usage, acceptable, or even good style will depend at times on the context, and needs to be assessed in context.* For example, a sentence fragment that results from the student's lack of understanding of sentence structure is a serious error at the Senior level; on the other hand, a sentence fragment that is used to create an effect or achieve emphasis may be considered good usage.

d) Write a constructive summarizing comment, highlighting two or three main points, and including definite suggestions for improvement. Assign a final mark.

2. *Rapid impression multiple marking:* This marking procedure is an alternative method of grading a set of papers quickly and accurately. The purpose of multiple marking is to establish consistent standards of grading among teachers and to provide reliable marks for the school record. Rapid impression multiple marking is not designed to provide the student with careful guidance and annotation of an essay.

Procedure to prepare for team marking

- a) Teachers on a school staff form marking teams of three members each for the purpose of grading short essays, preferably written in class time.
- b) Marking is rapid and grades are assigned subjectively by impression, with a time limit of two to three minutes allowed for each marker to assess each composition on a scale of 1 to 10. Each marker on the team reads papers separately for each of six students and notes on a separate page the mark he or she would assign. To achieve greater conformity, the markers on each team discuss and adjust their perception of the mark which is appropriate for each essay.
- c) All marking teams share their viewpoints on criteria and standards. If consensus is not readily reached, this preparatory three-step procedure may be repeated with six more papers. Once agreement is achieved, each marking team can evaluate approximately twenty papers an hour until all the essays are marked. The actual mark assigned to each paper is the average of the three scores.

Technique and criteria for rapid impression multiple marking

- a) Read each paper once.
- b) Look for good qualities to reward, such as the student's ability to present complex ideas clearly, create vivid impressions through the sensitive use of words, or write convincingly.
- c) Try to distinguish between "clever" and "stupid" errors – those made in attempting something difficult, and those made by applying incorrectly what the student has been taught.
- d) Make allowances for some degree of error in usage if the essay has clear vitality, force, and originality.

- e) Reward fluent and lively writing over that which is painstaking and stilted, even if the former has careless errors and the latter is neat and tidy.
- f) Avoid the use of sub-totals, and subjectively assign a mark on your impression of the essay as a whole.

Additional approaches to teacher evaluation of student work

The students' proficiency in writing is best developed through frequent, guided practice. An effective approach is to have one sample of every student's writing evaluated in some way every two or three weeks according to the marking load.

Many writing errors arise from a limited understanding of what is acceptable in a certain context or for a particular audience. Others are the result of ingrained linguistic habits. In either case, most students will be able to improve their writing only when they understand the nature of their problems and are shown how to improve their writing in specific ways.

Some basic methods of evaluation in addition to those already outlined include:

1. The teacher may wish to limit most written assignments to three hundred words or less so that students have time for frequent writing and teachers for regular marking.
2. The teacher may wish to evaluate some writing by having the students read their work aloud, prepare it on a transparency for projection on a screen, or write it on the chalkboard for teacher comment and class discussion.
3. While the students are working independently on a follow-up activity in language study related to some previous writing, the teacher can move about the classroom or call individual students aside for a conference. The teacher may focus comments on one strength and make one concrete suggestion for improvement.
4. If the teaching emphasis during a certain unit is to develop a particular writing concept or skill, the teacher should evaluate only that aspect of the student's writing.
5. The teacher may wish to have the student write three to five compositions over three weeks, and submit for marking the one that the student likes best.
6. In addition to the regular classwide marking of student writing, the teacher may require the students to submit at intervals journals containing writing on self-selected topics. Errors resulting from carelessness might be overcome through an insistence on proofreading prior to submission. The teacher selects and spot marks a sampling of excerpts from these journals.

Criteria for Evaluation

In evaluating student writing, the teacher will find it useful to think in terms of different kinds of criteria.

General criteria include those basic elements which are essential in producing clear and precise writing. These can be defined in terms of overall organization, paragraph structure, effective sentence patterns, figurative language, and appropriate word choice, usage, spelling, and punctuation.

Specific criteria include those elements which are characteristic of a particular mode of writing for a specific purpose and audience. These need to be considered in terms of the mode of writing, the grade, and the level of student performance.

In the following examples, the list of criteria is not intended to be comprehensive:

1. Mode:	Exposition
<i>Purpose</i>	<i>Criteria</i> (some possibilities)
to explain	– clear sequence of ideas – step-by-step procedure
to inform	– logical statement of data – clear grasp of essential points
to persuade	– skillful ordering of views and information to convince – telling use of illustration, analogy, quotation
to clarify	– elimination of irrelevant details – highlighting of major points
to state a position	– accurate definition of viewpoint – judicious use of argument leading to a clear-cut conclusion
to survey alternatives	– fair presentation of several possibilities, often to provide a basis for choice – effective use of comparison and contrast
to present the pros and cons objectively	– equitable representation of opposing viewpoints – avoidance of slanted diction or emotionally-charged words
to summarize	– concise, straightforward statement of main ideas – elimination of insignificant detail
2. Mode:	Narrative
<i>Purpose</i>	<i>Criteria</i> (some possibilities)
to tell a story in the first person	– consistency in maintaining viewpoint – vivid projection of narrator’s personality
to tell a story from the author’s viewpoint	– use of the omniscient viewpoint to explore the inner worlds of the main characters dramatically – convincing illusion of objectivity and reality

to establish a setting and atmosphere	– suitability of setting and atmosphere to the theme and plot of the story – effective use of various techniques to evoke the desired response
to present a compelling sequence of action	– dramatic build-up of conflict and suspense – telling use of various techniques to build to the climax
to delineate character convincingly	– clever use of dialogue and description to reveal character – avoidance of woodenness in the depiction of main characters

Differentiation of levels of achievement

In evaluating a student’s work according to specific criteria, the teacher will find it useful to employ a five-level framework of writing performance. For any given criterion, a student’s writing can be ranked as excellent, very good, satisfactory, fair, or unacceptable. For each grade and level of course difficulty, the teacher will need to adjust the achievement level for each criterion.

A couple of selected examples will serve to show this differentiation:

1. Expository mode:	Purpose – to explain
<i>Level</i>	<i>Criteria (some possibilities)</i>
Excellent	– excellent plan – unified and emphatic order of ideas – precise marshalling of relevant details
Very Good	– clear plan – logical sequence of ideas – sufficient detail to establish understanding
Satisfactory	– reasonably well-planned – ordering of ideas subject to improvement but not confusing – passable use of supporting details
Fair	– evidence of some planning – limited logic in order of ideas leading to some uncertainty – haphazard use of supporting details
Unacceptable (below passing standard)	– generally disorganized – little logic in sequencing of ideas – indiscriminate use or lack of supportive information
2. Narrative mode:	Purpose – presentation of a compelling sequence of action
<i>Level</i>	<i>Criteria (some possibilities)</i>
Excellent	– plot sequence is clearly and dramatically structured for maximum suspense – reader’s attention is skillfully focused on significant objects and key details – actions and events are fast paced – strong sense of cause and effect

Very Good	– plot sequence is clear with reasonable attempt at suspense and dramatic excitement – details and objects described exhibit some power to arrest and excite the reader – story moves along except for one or two points where it drags – events follow with acceptable logic
Satisfactory	– plot is somewhat cumbersome with too many events but is reasonably interesting – some details contribute to the suspense while others detract – pace is laboured but still provokes some interest – evident slips but an essential logic still governs the sequence of events
Fair	– parts of the plot evoke interest but slips in sequence and obscurity of focus mar the clarity and excitement of the story – selection of details is frequently irrelevant to the story's purpose – jerkiness and uneven flow of events weaken suspense – important and unimportant details are mixed so that the logic of events has low credibility
Unacceptable	– plot has little sense of order – details frequently seem inconsistent with purpose and desired effect – clumsy description and awkward transitions spoil any sense of pace – lack of focus and irrelevant details destroy story's credibility

Establishing additional specific criteria for evaluating growth in writing ability

For each type of writing, teachers will find it helpful to develop appropriate criteria. For example, if one of the objectives is to evaluate the student's ability to select structure and diction suited to the writing purpose and the ideas expressed, the format outlined in the preceding section can also be used. The following example will serve to illustrate this point.

Mode: Exposition

a) *Stylistic objective:* To develop the student's ability to suit the structure of the paragraph to the nature of the idea expressed.

Purpose	Criteria (some possibilities)
to explain	– effective use of a topic sentence expressing the main idea, with specific details logically following in straightforward sentences
to persuade	– arresting use of devices such as quotation, rhetorical question, anecdote, or paradox to evoke a predictable reader response
to present the pros and cons objectively	– use of juxtaposition, contrast, definition, and straightforward, simple statements in a counter-balanced paragraph structure

b) *Stylistic objective:* To develop the student’s ability to suit the sentence structure to the effective development of the idea it expresses.

Purpose	Criteria (some possibilities)
to explain	– topic sentence clearly and simply structured to state the main idea precisely and emphatically
to persuade	– sentences varied in order and length, incorporating arresting rhetorical devices such as parallelism, antithesis, and periodic structure for emphasis
to present the pros and cons objectively	– sentences counterposed to balance opposing ideas, with contrast and parallel structure to highlight contradictory points

The Honour Graduation Program

Establishing additional specific criteria for evaluating growth in writing ability – Application of the suggested format

Many of the general and specific criteria used to evaluate writing in the first two years of the Senior Division also apply to the Honour Graduation program, with an upward adjustment in expectation for student achievement. Goals and aims considered to be somewhat specific to the Honour Graduation program may be developed by the department head of English and his senior level teachers, using the same format, as the following example illustrates:

Mode: Exposition

Stylistic objective: To develop the student’s ability to write with more *maturity* and persuasiveness through precise and convincing organization of ideas and information, greater variety of sentence structure, arresting use of imaginative devices for interest and emphasis, and a commanding use of language.

Purpose	Criteria (some possibilities)
to present a position convincingly with the intent of being as objective as possible, and yet persuasive	– mature articulation of major ideas with skillful organization of information to support the preferred point of view – skillful use of sentence structure patterns such as parallelism, antithesis, balanced, loose, and periodic – striking use of devices for emphasis and persuasion such as contrast, juxtaposition, satire, humour, irony, paradox, anecdote, and analogy – precise and vivid use of specific and imaginative words, simple yet compelling diction, concrete and metaphoric language

Differentiation of levels of achievement

The teacher’s evaluation of a student’s work according to any of these specific criteria may be considered in terms of a five-level framework of writing performance, as the following outline serves to exemplify.

Expository mode:

Sample criteria: Precise and vivid use of specific and imaginative words, simple yet compelling diction, concrete and metaphoric language.

Level	Criteria (some possibilities)
Excellent	– Meaning is captured by choice of the <i>exact</i> words to convey the impression and idea intended – The figurative or secondary qualities of many words reinforce the explicit meaning, through such devices as imitative sound, image projection, metaphoric suggestiveness, personification, ironic antithesis, and hyperbole in a way that excites the mind of the reader – Diction is superior in its freshness, imaginative appropriateness, and originality on the one hand, and concrete vividness and simplicity on the other Language choice avoids mundane details and clichés except for special effects
Very Good	– Meaning is stated with clarity and precision in simple, straightforward words – Genuine interest is evoked through the student’s deliberate use of some devices for interest, although the secondary level of innuendo or suggestion of the figurative language is not always completely in harmony with the intended effect or purpose – Diction is concrete, accurate, and appropriate in most contexts although limited in originality – Simple, straightforward, purposeful choice of words is marred by only a few trite phrases and cliché expressions
Satisfactory	– Meaning is stated in simple, straightforward words, with only a few points fuzzy in focus and garbled in expression – Reasonable interest results from the honest effort of the student to use figurative devices to add interest, although at some points the word-ing or image is developed in a heavy-handed manner – Diction shows the occasional touch of imagination, but it is often plodding, although generally correct and accurate

	– Choice of words tends to be commonplace and hackneyed at times, although redeemed by an honest attempt to be simple and clear, with appropriate word choice at several points
Fair	– The intended meaning can be understood, but inaccuracies and awkward phrasing limit the impact of the ideas – Some interest is generated by the student's attempt to use figurative devices, although the erratic building of mood and effect, and the lack of harmony between implicit and explicit meanings lessens the persuasive impact of the writing – Diction is a mixture of concrete and vague, accurate and inaccurate words – Word choice is a mixture of trite and simple, commonplace and appropriate phrasing
Unacceptable	– Meaning is discernible but poorly focused, ambiguously phrased, and lacks the acceptable maturity of expression for the Honour Graduation level – Figurative language is attempted but used too often in an awkward way, or without sensitivity to the relationship between explicit and implicit meanings – Diction is inaccurate, vague, poorly chosen, and lacking in originality most of the time – Word choice is generally uninteresting even when correct, mundane and commonplace more often than appropriate or effective

Peer Evaluation

In peer evaluation, students discuss and evaluate one another's writing through the application of explicit criteria. Although the students may be asked to assign a mark or grade, this mark should be a guide for writing improvement rather than for reporting purposes. This type of marking is not a substitute for regular evaluation by the teacher, but can improve the students' proficiency. Its purpose is to:

- expand the students' awareness of the criteria used by both teachers and fellow students in the appraisal of writing;
- increase the students' skill in writing through improved perception of the effect their writing has on fellow students;
- promote discussion which fosters understanding of techniques for expressing ideas effectively;
- provide several viewpoints on a piece of writing;
- allow the teacher to move from individual to individual, or from group to group, to offer encouragement and constructive criticism;
- permit more writing to be evaluated and to give each student immediate feedback.

Peer marking is effective at intervals throughout the year, when explicit evaluative criteria are defined for each type of writing.

A variety of techniques may be employed for the purpose of having students evaluate the work of their fellow students. Students may simply pass papers forward, work in pairs as marking partners, or work in small groups. The class as a whole may evaluate a sample composition, or papers may be exchanged between two classes.

The following examples of peer marking techniques may prove helpful.

1. *Individual student marking:*
 - a) The student marks one specific aspect of the work of one other student according to clearly-defined criteria.
 - b) The student marker stresses one positive aspect of his or her classmate's writing, and identifies one specific area in which improvement can be made.
2. *Partner marking:* Students work in pairs for the purpose of marking several pieces of writing in a unit of study or for a specified period of time. Assessment is based on clearly-defined procedures and criteria. The pairs can:
 - a) proofread each other's work, looking for simple errors resulting from carelessness or oversight;
 - b) use each other as sounding boards for improving the organization and expression of ideas in compositions or literature assignments;
 - c) analyze each other's first drafts with the purpose of suggesting revisions and corrections for the final draft.
3. *Group marking:* The teacher and students establish suitable evaluation criteria through discussion. Students are placed in groups of three to five for purposes of making composite assessments.
 - a) Working silently and independently, each student marks the work of each of the other members of his or her group. For each selection, the students briefly note their observations and constructive criticisms. After all the assessment sheets have been completed, they are collated, and some or all of the writing is discussed in the light of the composite assessment.
 - b) After the students have completed a writing assignment, the class is divided into groups. Each group selects one of the compositions for oral discussion and evaluation.
 - c) The teacher duplicates the same student essay for the use of all groups. The task is to draw up suitable evaluation criteria and to mark the essay in accordance with these criteria. A representative for each group reports orally on the criteria chosen and on the composite assessment made. The teacher leads a class discussion to determine the criteria and suggested annotations most helpful in assisting the writer to improve.
4. *Class marking:*
 - a) The teacher duplicates copies of several paragraphs written by the students and prepares transparencies for projection.
 - b) When criteria have been established, the class assists the teacher through discussion in evaluating the projected paragraphs. When the appropriate annotations have been made on the transparencies, the students make the same annotations on their duplicated copies as a model for future reference.

c) Using these class-evaluated paragraphs as models, the students mark the rest of the paragraphs in pairs or in groups of three. Moving from group to group, the teacher can check the student evaluations.

5. *Inter-class marking:*

a) Two English teachers working in collaboration at the same grade level have their students write compositions on any one of a limited number of specified topics.

b) The two teachers decide on the directions and criteria which will be given to the students for the purpose of marking their writing efforts.

c) The classes exchange papers and evaluate them by the procedures outlined.

d) The teachers may wish to plan joint follow-up activities.

Sample unit:

Evaluating the copy of a travel advertisement

The following unit is one example of the kind of criteria and procedure a teacher might provide for use in peer evaluation with any of the five preceding formats.

Assignment objective: Using the following formula and any techniques of persuasion, write the headline and a hundred-and-fifty-word copy for a travel advertisement persuading Senior students to visit a ski resort during the Christmas vacation. The advertisement should conform to the advertising standards of the magazine in which it will appear. The following questions should guide each group's discussion and evaluation of the writing by fellow group members.

Structure and technique questions (AIDA formula)

1. Does the headline *attract* sufficient attention to pull the reader into the copy?
2. Is *interest* aroused at the onset through the use of techniques that emphasize personal benefit?
3. Is sufficient *desire* stimulated through carefully-chosen techniques which almost compel the reader to act?
4. Does the copy conclude with an immediate appeal to *action*?

Language and style questions

1. Is language that will appeal to young adults used consistently?
2. Does the language conform to the advertising standards of the magazine?
3. Is the language precise, specific, and figurative enough to convey the desired connotation, tone, and mood?
4. Do the length, arrangement, and structure of the sentences create the feeling of excitement?
5. Is the device of contrast used to convey dissatisfaction with things as they are?
6. Are the headline and copy neatly presented and free from errors?

Self-Evaluation

Students learn a great deal about effective writing by evaluating their own work. For self-evaluation to be successful as an instructional technique, the teacher must establish clear expectations about:

- a) what the student should expect to learn;
- b) what responsibilities the student will have to accept to achieve his or her goals;
- c) what procedures and criteria are most productive in helping the student use self-evaluation as a technique for self-improvement.

The goal of the self-evaluative process should be to guide the students in the improvement of their skills of expression and writing ability. If the teaching of a writing technique has been sound, and if the criteria of evaluation are explicit, the student can, in most instances, arrive at a reasonably accurate assessment of his or her own writing. For example, the teaching of techniques for varied and effective sentence structure provides the basis for the student to evaluate similar sentences which he or she has written. Self-evaluation is valuable in that it:

- a) gives the student greater awareness of what constitutes good writing through knowledge of the criteria for evaluation;
- b) contributes to the student's feeling of responsibility in the learning process and to his or her sense of self-worth;
- c) permits more writing to be evaluated;
- d) provides immediate feedback.

1. A format for self-evaluation of paragraph writing

The following sample demonstrates a procedure by which students can evaluate their own writing. It is designed with the general-level student in mind. The criteria should be arrived at jointly by the students and teacher during a unit on the principles of effective paragraph development.

Marking criteria for a sample paragraph developed by contrast:

Assignment objective: To write a paragraph developed by contrast on the difference in the cost of living in the suburbs of two cities. Two points of difference are required.

Marking scheme: 20/20 In marking the quality of his or her own work in light of the established criteria, the student can use the following scale: 3 – Excellent; 2 – Good; 1 – Fair; 0 – Inadequate.

Topic sentence: The topic sentence announces in a general way what is to be contrasted.

Example: It is less expensive to live in the suburbs of Windsor 3 2 1 0
└─┴─┴─┴─┘
than to live in the suburbs of Toronto.

Developing sentences: Each set of developing sentences states a specific point of difference and elaborates on it.

Example: Toronto’s suburban housing is almost twice as 3 2 1 0
└─┴─┴─┴─┘
expensive as Windsor’s.

Elaboration: Use of statistics and supporting facts. For example, 3 2 1 0
└─┴─┴─┴─┘
the property tax rate in the suburbs of Windsor is lower than in
the suburbs of Toronto.

Example: Most Toronto suburbanites spend more money driving 3 2 1 0
└─┴─┴─┴─┘
to work than do Windsor suburbanites.

Elaboration: Use of explanation, for example, relative size of the 3 2 1 0
└─┴─┴─┴─┘
two areas.

Concluding sentence: The concluding sentence may express a personal attitude about the controlling idea of the topic sentence.

Example: Because of higher costs in Toronto, I prefer to live in 3 2 1 0
└─┴─┴─┴─┘
Windsor’s suburbs during these times of inflation.

Error-free writing: 2 1 0
└─┴─┘

By increasing the total number of marks awarded for this assignment, the teacher can assess other aspects such as the use of transition words and figurative language. However, to assess too many aspects per assignment can be confusing for the student.

Students should be given the opportunity for self-evaluation in several modes of writing. For this purpose, the above format can be modified (simply by altering the headings and the examples used) to fit the mode of writing to be evaluated by the student.

2. Self-evaluation checklists for students

In order to assess their own work accurately, students need to understand the criteria for evaluating the form of writing which they have attempted. Students will find it helpful to use a point-form checklist and scale which outlines criteria and the relative value of each item. When students assess their writing on such a scale, they can get a graphic picture of their strengths and weaknesses.

The scale outlined on the following page is presented to serve as a model. *The criteria detailed on it and the relative weighing of the values of each of the criteria may be changed to suit the teacher’s particular purpose and the mode of writing.* By using this format for self-evaluation more than once during the year, the students may be able to perceive and monitor their individual progress. The scale can also be used for peer evaluation or discussion of written work by marking pairs.

Expository writing: self-evaluation checklist for students

Name _____ Date _____

Assignment _____ Mark _____

Content – 50%

Ideas: clear, pertinent, specific, perceptive, focused 10 8 6 4 2 superficial

Organization: thesis stated, supporting development, logical sequence, builds to a conclusion, convincing 10 8 6 4 2 disorganized

Paragraphing: structure appropriate to the ideas, precise topic sentences, paragraph structures varied throughout essay 10 8 6 4 2 poorly-developed

Techniques for emphasis and/or persuasion: effective use of comparison, contrast, illustration, analogy, quotation, with the device selected to enhance the thought it conveys 10 8 6 4 2 boring

Unity and coherence: stays on topic, orderly development, appropriate connectives 10 8 6 4 2 off-topic and illogical

Style and literacy – 50%

Maturity, ease, and flow: sense of appropriateness in relation between thought and expression 10 8 6 4 2 juvenile

Diction: accurate, specific, vivid, fresh, symbolic, unaffected .. 10 8 6 4 2 hackneyed, vague, inaccurate

Sentence structure: suits idea expressed, emphatic; varied use of loose, periodic, balanced, long, short; assertive, interrogative, exclamatory, imperative; parallelism, contrast, juxtaposition; avoidance of awkward, disjointed, fragmented, run-on sentences 10 8 6 4 2 confused, lacking in emphasis

Grammar and usage: appropriate 10 8 6 4 2 substandard

Punctuation style: suited to the writing 5 4 3 2 1 inappropriate

Spelling: correct 5 4 3 2 1 incorrect

Evaluation Techniques and Purposes

The primary emphasis in evaluation is normally to guide the student in the improvement of his or her work. However, the teacher often finds it useful to employ different evaluation techniques for a number of secondary reasons. The following chart summarizes some evaluation techniques and criteria in terms of possible purposes and student progress over a period of time.

Purpose (common to all techniques used during the year)	Suggested technique	Assessment of student progress
— to diagnose student needs — to develop a basis for feedback to and from the student — to guide the student in writing improvement — to assist the student in self-appraisal	— observation and consultation — sample marking — class assignments — short test — noting of participation skills in small-group work	daily and weekly
— to assess student commitment and effort — to help the student improve his small-group participation skills — to measure student achievement	— foregoing approaches, plus — students' submissions: essays, reports, personal writing, projects, and presentations	unit
— to provide supervision of student work — to gauge student personal progress and growth — to decide upon remedial approaches — to report to parents, principal, and students	— term exam and/or — composite grade based on assessment of short-term and unit work	term
— to give or withhold credit	— year-end exam and/or — composite grade based on assessment of short-term and unit work, and term work	year

Evaluation as an Indicator of Success in Post-Secondary Education

1. For the purpose of predicting future achievement in post-secondary studies, evaluation of a student is most reliable when based upon several different samples of the student's work and writing over a period of time.
2. For success in a post-secondary educational program, the most effective measure of the skills and language proficiency of a student is an expository essay which requires the student to develop a position with a logical and convincing organization of ideas and evidence.
3. The criteria for evaluating the proficiency of a student in an expository essay or other modes of writing should include:
 - organization of ideas and information
 - sentence and paragraph structure
 - devices for emphasis and interest
 - appropriateness of diction, and
 - the fundamentals of usage, spelling, and punctuation
4. Multiple-choice standardized testing is *not* valid as the *main* indicator of student achievement in English. Such testing may be valid for certain purposes, but only when used in combination with other evaluation methods.

Resource

For ideas on evaluation of student achievement, teachers may consult *Evaluation of Student Achievement: A Resource Guide for Teachers*, Ontario Ministry of Education, 1976.

Evaluation of the English Program

Program evaluation will assist the teacher and other educators to analyze the strengths and shortcomings of English curricula in order to provide courses for students that will help them to achieve the goals stated in this guideline.

Suggested Program Assessment Form

(For use by the English head, in consultation with the English staff, or principal, vice-principal, and superintendent)

This form should be used co-operatively and constructively to promote desirable improvements in the English program.

Instructions: For each item below, rank the program according to the degree of effectiveness.

	Low	Average			High	Not applicable
	1	2	3	4	5	
1. Balance and integration in the mandatory credit courses:						
– a minimum of one-third of the time given to student writing and language study						
– the literature prescribed represents:						
– a balance of genres						
– a balance of contemporary and past literature						
– the language study prescribed:						
– meets the goals of the program						
– shows balance in its points of focus:						
– word study						
– levels and uses of language						
– devices for emphasis and interest in language and literature						
– sentence and paragraph structure						
– the nature and function of language						
2. Student achievement:						
– the students have read the required literature						
– the students have read extensively beyond course requirements						
– the students have read periodical or current literature related to their own interests						
– the students have written:						
– imaginative prose and poetry arising from personal interests						
– literary reports and essays						
– short passages in diverse forms and styles						
– collaborative assignments in pairs or small groups						
– the students have been involved in:						
– discussion groups to promote sensitivity and discrimination in speaking and listening						
– various formats for speaking and listening: panel presentations, group and individual reports, forums, debates						

	Low 1	Average 2 3		High 4 5	Not applicable
– the students are learning to make good use of such diverse media as:					
– pictures, graphics, diagrams, charts, recordings, tape recorders, film strips, films					
– television, and support media such as T.V. guides, newspaper reviews, magazine articles					
3. Teaching styles and methodology:					
– A balance of teaching-learning instructional styles are used:					
– teacher in dominant role (monologue)					
– teacher in dominant role (dialogue)					
– teacher in participatory role					
– students in dominant role					
– teacher in a support role with individuals while class works independently or in small groups					
4. Evaluation of student work:					
– a variety of assessment techniques					
– evaluation in relation to instructional purposes					
– suitable frequency of evaluation					
– purposeful use of peer evaluation					
– appropriate use of student self-appraisal					
5. Teachers' reports:					
– regular and well-planned assessment					
– appropriate use of parent interviews					
– efficient reporting for the school record					

Suggested Form for Teacher Evaluation of a Unit of the Program

For the relevant item, evaluate the implementation of the program on the scale provided. It may be helpful to discuss this assessment with your department head.

Low	Average			High	Not applicable
	1	2	3	4	

1. The unit was derived from the goals and aims of the official guideline.					
2. The unit was fully prepared:					
- core or prescriptive content mastered by teacher					
- instructional purposes clearly defined					
- supportive or relevant reference materials selected					
- selected material matched to the maturity level of students					
- individual lessons well planned					
- suitable audiovisual materials and equipment provided					
- schedule of dates and deadlines carefully planned					
3. The unit was competently presented:					
- initiated as planned					
- instructions to students clear and precise					
- variety of instructional approaches utilized					
- motivational techniques built in					
- sequence and timing well controlled					
- group or individual study guided and monitored					
- assignments adequate in scope, length, and achievement level					
4. The unit was capably completed:					
- follow-up stages undertaken					
- student activity and productivity supervised to completion of task					
- each student adequately encouraged and guided					
- student reports or response submitted on time					
- marks recorded for reporting					
5. Student response to the unit:					
- goals of unit achieved					
- motivation and interest maintained					
- reasonable degree of participation					
- achievement level evaluated					

Alternate Unit for Program Evaluation

General goal

- To assess the effectiveness of the English program.

Specific aims

- To ensure that mandatory credit courses in English include the core elements prescribed in the Senior Division English guideline.
- To ensure that the core elements of the English program are integrated.
- To ensure that a variety of instructional approaches and methods of assessment are used.
- To evaluate the procedures used for student assessment.

Rationale

The criteria for program evaluation developed from the guideline are arranged under three headings: program; presentation; and assessment. "Balance" and "integration" are the concepts which apply to all aspects of the English program.

Program evaluation, if it is to be effective, must result in changes when the need for improvement or re-design of a section or a course is indicated. Criteria for program evaluation should be available to all interested persons including parents.

The criteria for program evaluation are stated as a series of questions which one could answer at least in part by reading courses of study which not only outline content but also indicate possible approaches and assessment procedures. In order to answer the questions more completely, the person or persons evaluating the course may wish to discuss the course with the teachers involved, observe classroom activities, and look at the results of assessment procedures. If the program is consistent with the guideline, all questions will be answered affirmatively.

Program (for mandatory credit courses in English)

1. Over the two or three years of the Senior Division, does the course include the study of novels, short stories, essays and other prose, poetry, and plays?
2. Are the works selected for study defensible in terms of their literary quality?
3. Do the works chosen represent a balance between literature from the past and contemporary literature?
4. Is some of the literature by Canadian authors?
5. Is a *minimum one-third* of the course time devoted to a writing program and language study?
6. Is there provision for the study and practice of the principles of effective composition in a diversity of writing styles?
7. Is the study of the conventions of written language dealt with adequately?
8. Are the conventions of written language studied in a well-planned, integrated, regularly-scheduled writing program, and not treated in isolation?

9. Are the language study and writing programs integrated into the literature study wherever such integration can be achieved effectively?
10. Does the Senior Division program develop consistently from the Intermediate program, increasing in scope and challenge?
11. Is the teaching of the core skills and concepts so planned that there is a developmental program in which one topic or area of study leads logically into the next?
12. Does the planning of the program allow for needed reinforcement, and at the same time discourage needless repetition?
13. Is there provision beyond the core requirements for additional studies and for enrichment activities?
14. Are other subject teachers in the Senior Division informed of the core language skills and concepts in which Senior students are expected to become proficient?

Program (for second credit non-mandatory courses in English)

1. Is writing a required component of the course?
2. Is there provision for the study and practice of the conventions of written and spoken language in relation to the content of the course and the needs of the students?
3. Does the course include any one or more of the following:
 - a) the study of literature and language as used in the popular media
 - b) the writing of reports and/or impressions based on contacts with people from the community beyond the classroom
 - c) an in-depth study of a single literary genre
 - d) an intensive program in expository and creative writing
 - e) a study of a special theme in literature
 - f) a unit in the form of a research project, or an independent study project, designed by the student and approved by the teacher
 - g) a multi-genre study on women in literature
 - h) a term unit on Canadian literature
 - i) other appropriate units

Presentation (for both mandatory and second credit English courses)

1. Is there a balance between intellectual, imaginative, emotional, and creative activities?
2. Is there a balance among different approaches to language and learning (such as, question-and-answer lesson, small-group study, dramatization, open class discussion, independent study, a seminar led by a student, and audiovisual presentations)?
3. Is there provision for some individual work (both in terms of study topics and varied approaches to the topics) in response to the students' needs and interests?

4. Is the purpose of each unit of study made clear?
5. Do classroom activities encourage an integrated approach to thinking, speaking, listening, viewing, reading, and writing?

Assessment (for both mandatory and second credit English courses)

1. Are the students given an understanding of the core concepts and skills in which they should become proficient?
2. Are the assessment procedures and grading formats used by the teacher primarily diagnostic, in that they guide students to recognize their strengths and shortcomings, and to improve their ability to express themselves?
3. Is a variety of assessment methods and techniques employed?
4. Are the criteria used in assessment consistent with the stated objectives of the program, the level of course difficulty, and the instructional methods used?
5. Are the criteria used in assessment consistent in all English classes?
6. Does the assessment of student achievement reflect the proportional emphasis given to various parts of the program?
7. Is there some provision for the students to evaluate their own and other students' work in terms of certain specified criteria?
8. Are other subject teachers in the Senior Division aware of the level of competence in English expected of a Senior student, and when assessing the work of Senior students, encouraged to reinforce the efforts of the English teacher?
9. Do assessment procedures encourage an integrated approach to thinking, speaking, listening, viewing, reading, and writing?
10. If an inordinate number of students fail to demonstrate an acceptable level of competence on an assignment or series of assignments,
 - a) was the purpose of the assignment clearly stated?
 - b) were the evaluation criteria clearly understood at the time the assignment was given?
 - c) were the evaluation criteria consistent with the level of course difficulty?
 - d) are an inordinate number of students misplaced in the program?

Suggested Checklist for Planning Units of Instruction

Experienced teachers find that thorough planning of units of instruction is the best way of providing successful learning experiences for students.

In planning units of one to three weeks duration with a specific, well-defined focus, teachers should check whether they have given sufficient consideration to the following:

1. What are the instructional goals?
2. What resources, central or core, as well as extensive and supportive, are needed?
3. What role will the librarian and resource centre play?
4. What percentage of the time will be given to:
 - a) presentation by the teacher?
 - b) group work?
 - c) individual study?
 - d) student follow-up activities?
 - e) evaluation of student achievement?
5. What additional activities should be planned?
 - a) the study of related works and supportive references
 - b) further assignments
 - c) adjustments or special provisions for weaker students

Suggested Checklist for Implementing the English Guideline

This checklist is intended for the use of the head, chairman or chairwoman of the English department.

1. Is this guideline being used to establish a coherent plan and co-operative context for all teachers in the Senior Division?
2. Is assistance given to teachers in designing courses to relate the goals of the program to individual student needs over the Senior Division years?
3. Is the guideline used to provide cohesive leadership to the English staff in the evaluation of existing programs and in the modification of courses as needed?
4. Has a language or literacy policy for use in reading and writing activities across the curriculum been planned with other department heads and teachers?
5. Has the need for co-operative action in improving the students' spoken and written expression been discussed with all members of the school staff?
6. Has leadership been provided in stressing the importance of the teacher as a model in the use of precise English in the classroom?

Training in the understanding and use of English must be a prime purpose of education. To fall short of an acceptable standard in this field is to remain uneducated. To achieve such a standard is a prerequisite for all intellectual progress. Without it, instruction in other subjects of the curriculum, where English is used to express thoughts and comprehend ideas, must inevitably fail. For any pupil in our schools to be less than fully articulate in English means the retarding or halting of his development to some extent. From the point of view of the development of the whole child, competency in the understanding and use of English must come first.

From the point of view of the community, it is our opinion that democracy itself cannot survive in an illiterate or semi-illiterate population. Democracy needs a high level of ability to understand language, coupled with a critical awareness of the possibility of misuse in what is written or spoken by others. With children the spoken word must be given precedence over the written. The former comes first in the development of each child. It looms large in his daily life, and in the main determines his social acceptance and adequacy. Not that the use and understanding of the written word should be neglected in education; we dare not do this in these days when propaganda and demagoguery are rendered doubly dangerous through a flood of newspapers, pamphlets and books, fervently pleading special causes on behalf of special interests.

— The Hope Report

